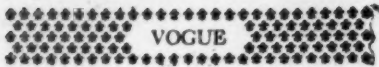




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20 MAY, 1907

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Churchman-Lowell. — Miss Mary Churchman, daughter of Mr. Charles Churchman, of Phila., to Mr. James Arnold Lowell, of Boston.
Livingston-Tiffany. — Miss Maud Livingston, daughter of Mr. Robert Cambridge Livingston and Mr. William Tiffany, son of the late George Tiffany.

MARRIED

Coudert-Wilmerding. — 12 May, at the residence of the bride's mother, 14 W. 20th Street, by Archbishop Corrigan, Miss Alice Tracy Wilmerding, daughter of Mrs Ferdinand Wilmerding, to Mr. Frederic R. Coudert, jr.

DIED

Baldwin. — C. C. Baldwin, at his residence in Newport, R. I., Wednesday, the 12th inst., at two o'clock P.M.
Barney. — At New Haven, on Tuesday, 11 May, Danford Sturgis, son of Newcomb C. and Elizabeth Sturgis Barney, in the 22d year of his age.
Wood. — On Saturday, 15 May, at No. 105 East 18th Street, George Wood, in the 65th year of his age.

WEDDINGS TO COME

Boyd-Campbell. — Mr. John J. Boyd, and Miss Lily Campbell, daughter of Mr. Samuel Campbell, will be married at South Orange on Wed., 2 June.
Thurber-Fiske. — Dr. Samuel Thurber, and Miss Bertha Fiske, sister of Mr. J. Pliny Fiske will be married at Trenton, N. J., on Wed., 9 June.

WEDDINGS

Keyes-Ward. — Mr. Henry Elmo Keyes

and Miss Mary Louise Ward, daughter of Capt. G. S. Luttrell Ward, U. S. A., will be married in St. Leo's Church to-day at noon, the Rev. Father Prendergast officiating. Maid of honor, Miss Louise Dexter. Bridesmaids, Miss Eleanor Keyes, Miss Juliette Collins. Best man, Mr. Lawrence Chetwood. Ushers, Mr. Maurice Bonvier, Mr. Clarence de Monfort Gihon, Mr. Howard Crall, Mr. E. S. Hamilton.

Landon-Toel. — Mr. Francis G. Landon and Miss Mary Horner Toel, daughter of Mr. William Toel, will be married in the Church of the Heavenly Rest to-day at noon, the Rev. Dr. Parker Morgan officiating. Maid of honor, Miss Kate Pratt. Bridesmaids Miss Olga Gessler, Miss Grace Talcott, Miss Julia Buller, Miss Ruth Underhill, Miss Edith Holt, Miss Adelaide Toel. Best man, Col. Daniel Appleton. Ushers, Mr. de Witt Clinton Tallis, Mr. E. G. Toel, Jr., Mr. Charles A. Munn, Mr. Wainwright Parish, Mr. Charles A. Appleton, Mr. William Morton Grinnell, Mr. Arthur H. Scribner, Mr. Robert McLean.

INTIMATIONS

Best. — Mrs. C. L. Best and Miss Best have opened their cottage at Newport for the season.

Colgate. — Mrs. William P. Colgate and Miss Harriet Colgate, of 365 Manhattan Ave., will sail 9 June on City of Paris to spend the summer months at Ostend and Trouville.

Flint. — Dr. and Mrs. Austin L. Flint, Jr., have taken the cottage of Mr. Louis P. Roberts at Newport for the summer.

Griswold. — Mrs. George Griswold will spend the summer at Tuxedo.

Hamilton. — Mr. and Mrs. William Pierson Hamilton have taken a cottage at Tuxedo.

Hoffman. — Mrs. George Hoffman, daughter of Mr. John W. Ellis, recently bought the house, 34 W. 52nd St.

Janeway. — Dr. and Mrs. Edward Janeway have taken the Hunt cottage at Tuxedo for the summer.

King. — Mrs. David King has opened her cottage, Kingscote, at Newport for the summer.

Leroy. — Mr. and Mrs. Edward A. Leroy, Jr., will spend the summer at Tuxedo.

Loomis. — Mrs. A. L. Loomis and her daughter, Mrs. Mary Prince, have given up their 34th St. house, and gone to live at their country house at Ringwood, N. J.

McMichael. — Dr. J. E. McMichael has taken a cottage at Conanicut for the summer.

Meadowbrook. — The Meadowbrook Horse Show will take place Fri. and Sat. of this week, 21, 22 May.

Norrie. — Mr. and Mrs. A. Lanfear Norrie have taken a cottage at Southampton for the summer.

Oelrichs. — Mr. and Mrs. Hermann Oelrichs have opened their cottage, Rose Cliff, at Newport for the season.

Pell. — Mr. and Mrs. Howland Pell will spend the summer at Tuxedo, where they have rented a cottage.

Powers. — Mr. and Mrs. Thomas Powers will leave for Garden City on 20 May, for the Horse Show, 21, 22 May.

Queen's Drawing-room. — At the Queen's Drawing room, held on 11 May, Miss Hay, daughter of the Ambassador, Miss Bessie Davis, of Washington, and Mrs. Leslie Cotton were among the Americans presented.

Ritchie. — Mrs. J. Wadsworth Ritchie has taken a cottage at Newport for the summer.

Robb. — Mr. and Mrs. Nathaniel Thayer Robb have taken the Ridgeway Moore cottage at Tuxedo for the summer.

Russell. — Mr. and Mrs. Archibald D. Russell have taken a cottage at Tuxedo for the summer.

Stewart. — Mr. Lisenard Stewart is at Newport for the season.

Sherman. — Mr. W. Watts Sherman has opened his cottage at Newport for the season.

Stewart. — Mr. and Mrs. W. Rhineland Stewart, will again occupy the cottage of Mr. James L. Breeze at Tuxedo.

Sloane. — Mr. and Mrs. John Sloane

daughter of S. A., will be married to-day at the residence of her father, Mr. Dexter. The bride is Miss Julie Lawrence. The bridesmaids are Miss Bonvier and Miss Howard.

G. Landon and his daughter will be married to-day at the residence of the bride's father, Mr. Appletton. The bride is Miss Best. The bridesmaids are Miss Colgate and Miss Manhattan. The bridesmaids of Paris to be married to-day at the residence of the bride's father, Mr. Appletton. The bride is Miss Best. The bridesmaids are Miss Colgate and Miss Manhattan.

Miss Best will be married to-day at the residence of her father, Mr. Appletton. The bride is Miss Best. The bridesmaids are Miss Colgate and Miss Manhattan.

William and his wife will be married to-day at the residence of the bride's father, Mr. Appletton. The bride is Miss Best. The bridesmaids are Miss Colgate and Miss Manhattan.

McMichael and his wife will be married to-day at the residence of the bride's father, Mr. Appletton. The bride is Miss Best. The bridesmaids are Miss Colgate and Miss Manhattan.

and his wife will be married to-day at the residence of the bride's father, Mr. Appletton. The bride is Miss Best. The bridesmaids are Miss Colgate and Miss Manhattan.

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have opened their cottage, Lyndhurst, at Lenox for the summer.

**Trotter.**—Mr. and Mrs. George Trotter have returned from Europe and taken a cottage at Dyster Bay, L. I., for the summer.

**Warren.**—Mr. and Mrs. Whitney Warren will spend the summer at Newport.

**Wallace.**—The Misses Wallace have taken Mr. J. W. Hennings cottage at Tuxedo for the summer.

**Ward.**—Mrs. Reginald Henshaw Ward and Miss Ward will go abroad for the summer in June.

**Webster.**—Mr. and Mrs. Sidney Webster are at Newport for the season.

#### GOLF

**Ardley.**—The first golf tournament of the Intercollegiate Golf Association was held on the Ardley links on Thu. and Fri., 13 and 14 May. The first event was the individual intercollegiate championship, 18 holes medal play from scratch, and the prize, a silver cup given by the Ardley Casino Golf Club, was won by L. P. Bayard, Jr., of Princeton with a score of 91. Roderick Terry, Jr., Yale second, W. B. Cutting, Jr., Harvard, third.

Name	Out	In	Total
L. P. Bayard, Jr., Princeton	45	46	91
Roderick Terry, Jr., Yale	46	46	92
W. B. Cutting, Jr., Harvard	46	46	92

The intercollegiate team golf championship was won by Yale. Score, Yale 24; Harvard, 4, hole play. Teams: Harvard: T. B. Gannett, W. B. Cutting, Jr., J. H. Choate, Jr., J. F. Curtis, Townsend Burden, R. B. Stone. Yale: John Reid, Jr., R. Terry, Jr., C. Colgate, Rossiter Belts, T. Smith, W. B. Smith.

**Meadow Brook.**—The final round for the Meadow Brook cup was played on 15 May, between Tyng of the Morris County Golf Club and Bird of the Meadow Brook, Tyng winning.

**Metropolitan Golf Association,** which is composed of all the prominent golf clubs in this part of the country, has arranged the following tournaments for the season:

Knollwood Country Club, 19 to 22 May, inclusive; Baltusrol Golf Club, 27 to 29 May, inclusive; Seabright Golf Club, 1 to 5 July, inclusive; Shinnecock Hills Golf Club, 27 to 31 July, inclusive; Oakland Golf Club, 8 to 11 September, inclusive; Westbrook Golf Club, 15 to 18 Sept., inclusive; Tuxedo Golf Club, 22 to 25 Sept., inclusive; Meadow Brook Hunt Club, 29 Sept., to 2 Oct., inclusive; St. Andrew's Golf Club, 6 to 9 Oct., inclusive; Queens County Golf Club, 13 to 16 Oct., inclusive; Morris County Golf Club, 20 to 23 Oct., inclusive; Essex County Golf Club (N. J.), 27 to 30 Oct., inclusive; Weatchester Golf Club, 2 to 6 Nov., inclusive; Baltusrol Golf Club, 18 to 20 Nov., inclusive; Lakewood Golf Club, 25 to 27 Nov., inclusive.

**Shinnecock Hills.**—Several cups have also been given to be played for throughout the summer by the members and season subscribers of the club. Mr. Henry G. Trevor has presented a challenge cup to be competed for every Saturday in July, August, and September. A handicap cup, to be governed by the same conditions, is offered by Mr. Charles T. Barney. Mr. W. G. Oakman has given a women's challenge cup, and Mr. J. Bowers Lee a women's handicap cup. The Colonel Bogey Trophy for this year is presented by Mr. R. H. Robertson, and the championship cup, to be competed for in September by hole play, is given by Mr. George C. Clark. Cups have also been given for the 5 July handicap and for other smaller competitions.

#### FOREIGN TRAVEL

**Teutonic.**—Arriving Wed., 12 May, Mr. and Mrs. W. F. Burden, Mrs. Alfred Butes, Miss Butes, Mr. W. C. Eustis, Mr. and Mrs. Ernesto Fabbri, Mr. and Mrs. M. E. Ingalls, Mr. and Mrs. E. M. Post and children, Mr. J. C. Drayton.

**Germanic.**—Sailing Wed., 12 May, Sir Reginald Beauchamp, Mr. and Mrs. J. J. Cairns, Hon. Erastus S. Day, Mrs. Rathbone Gardner, Miss Gardner, Mr. and Mrs. E. H. Outerbridge, Mr. and Mrs. W. W. Shaw, Mrs. D. M. Turnure, Miss Turnure, Lieut. Wrey.

**St. Louis.**—Sailing Wed., 12 May,

Lieut. Arbuthnot, Miss M. C. Bishop, Mrs. John C. Colwell, Mrs. Maurice Casey and children, Mr. and Mrs. Newman K. Chaffee, Mrs. D. Green, Miss H. Green, Mrs. Hazard, Mr. Arthur T. Hunter, Mr. Harry Lee, Mr. and Mrs. William S. Post, Mrs. A. E. Tracy.

#### WHIST

**A**n unsettled point in whist and one much discussed at the present time is on the question of the proper discard. The old rule was to discard from weakness unless the enemy had shown trump strength when the original discard should be from the best protected suit; the theory for this being that with trumps in the hands of the adversary it was necessary to husband the strength in weak suits which were likely to be the strong suits of the enemy. A great many objections have been urged against this rule. In the first place instances frequently occur where, though the adversary has led or called for trumps originally, the development of the hand shows that trump strength is really held by the partner, who may either by leading or by forcing the adversary exhaust the adverse trumps and establish the suit of the discarded. Here a discard from strength would invariably lose one or more tricks. Another very strong argument against this play is that with the enemy leading trumps it is unwise to give him any information which he will be in a better position to take advantage of than the partner. The famous Hamilton team of Philadelphia has long ago decided against this old play, believing that the system of discarding most conducive to trick winning is to get rid of whatever card can best be spared from the hand in view of the development and the drop of the cards.

Another method of discarding is called the Rotary or Tormey discard. This is a one card signal, the idea of which was taken from a Mexican game. The suits are considered as following one another in regular order, as Spades, Hearts, Clubs, Diamonds, Spades, etc., and the discard in any suit shows strength in the suit following. A Spade discard shows strength in Hearts. A Heart discard shows strength in Clubs, a Club discard shows strength in Diamonds. A Diamond discard shows strength in Spades. Not being able to discard a trump they must be left out of the reckoning. Therefore if Spades were trumps the order of the suits would be Hearts, Diamonds, Hearts. If Hearts were trumps the order would be Spades, Clubs, Diamonds, Spades. Mr. P. J. Tormey of San Francisco, who is a director of The American Whist League and an earnest student of the game, gave this to the whist world in 1895 modestly saying at the time "Whether it is good or bad whist play I leave it to better judges than myself to adjudicate."

Margaretta Wetherill Wallace.

#### SEEN ON THE STAGE

**T**he only class of stage on which there is much to be seen at present is that belonging to the vaudeville type of entertainment. The few plays remaining are to be diminished in number on Saturday of this week by the withdrawal of The Serenade from the Knickerbocker, The Wedding Day from the Casino. The vaudeville show is apt to creep in when the more ambitious type of entertainment goes, this being the case in the present instance when a Round of Pleasure comes to the Knickerbocker; The Whirl of the Town having its first appearance at the Casino on Monday next.

Four plays are holding the boards at as many theatres so valiantly that there is much talk of holding on for all summer. There are those who believe that the first fiercely torrid day will scatter the audiences till September; but with modern appliances for cooling the atmosphere there seems to be no reason why, if roof gardens could draw audiences in other seasons, properly refrigerated theatres cannot secure steady patronage throughout the coming summer when the roof garden is not to be so omnipresent. Never Again, at the Garrick, continues its

nightly exhibition of mirth provocatives. No withdrawal date in sight.

The Girl from Paris, at the Herald Square, is doing an excellent business. No withdrawal date in sight.

The Man from Mexico receives nightly at Hoyt's Theatre, and he is expecting to continue his receptions for weeks to come. No withdrawal date in sight.

The Mysterious Mr. Bugle, at the Lyceum, is pleasantly beguiling evenings for hundreds of people. No withdrawal date in sight.

As will be seen, the following notes, dated at London and published recently in the New York Times, concern two well-known men in the theatrical profession, Mr. Charles Frohman and Mr. Neil Burgess:

Charles Frohman, who has already acquired the claim to rank as a leading London manager, will, in conjunction with George Edwards, produce here The Good Mr. Best, the new American farce by John McNally. It is probable that the play will be done at the Garrick, though the unbounded success of My Friend the Prince, now running at this house, renders the date of representation extremely problematical.

Neil Burgess, who has met with considerable success with his County Fair at the Brixton Theatre, will transfer that play to the Princess's Theatre, about 7 June. At the latter house the piece will have the advantage of an exceedingly large and deep stage, which will be of immense advantage in the scene of the horse race.

#### AT THE THEATRES

Bijou—8.15, At the French Ball.  
Casino—8.15, The Wedding Day.  
Daly's—8.15, The Circus Girl.  
Empire—8.30, Under the Red Robe.  
Fourteenth Street—8.15, The Widow Goldstein.  
Garrick—8.20, Never Again.  
Grand Opera House—8.15, Uncle Tom's Cabin.  
Harlem Opera House—8.15, Miss Ada Rehan.  
Herald Square—8.15, The Girl from Paris.  
Hoyt's—The Man from Mexico.  
Knickerbocker—8, The Serenade.  
Lyceum—8.30, The Mysterious Mr. Bugle.  
Star—8.15, Uncle Tom's Cabin.  
Keith's—Continuous performance.  
School of Applied Design exhibition, No. 238 Fifth Avenue.  
Pastor's—Continuous performance.  
Olympia Roof Garden—Vaudeville.  
St. Nicholas Music Hall—Vaudeville.  
Weber & Field's Music Hall—Mr. New York, Eog.  
Eden Musée—Concert, cinematograph, waxworks, etc.  
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#### AN ALTMAN TROUSSEAU

**N**early all large dry goods stores now make a specialty of gowns, though but few of them succeed in getting beyond the limitations of a stock of duplicates or of copies of common imported models. Evidences of originality or discriminating taste are but rarely seen, and it is therefore a pleasure to present illustrations of gowns from B. Altman & Co.—an establishment that in all its features, from the design of its delivery wagons to its general atmosphere, fulfils the requirements of exacting gentlemen.

The intention with regard to the illustrations that occupy the middle page of this issue of Vogue, is to show in one group a number of gowns adapted to various occasions, all of them being fresh and smart.

**BRIDAL GOWN.** White satin and Duchesse lace. Yoke and collar of lace, the sleeves also lace over chiffon. Soft ruche of chiffon all around the skirt. Train caught here and there with orange blossoms. A long spray of orange blossoms over right shoulder and across the front. Coronet of orange blossoms and tulle veil.

**MAID OF HONOR.** White chiffon over pink, trimmed with cream Valenciennes lace. Yoke made of fine tucking and lace. Pink moiré sash. White picture hat trimmed with American Beauty roses.

**BRIDESMAID'S.** Pink accordion-plaited chiffon over pink taffeta. Skirt trimmed with three ruches at bottom. Puffed sleeves and shirred yoke. Marie Antoinette fichu edged with lace. This crosses in front and is tied at the left of the back in a large bow with long ends which are accordion-plaited. Picture hat of pink chiffon with straw crown, and trimmed with white ostrich tips.

**GOING AWAY.** Gray cloth with appliqué of gray satin. Russian blouse, revers of alternate rows of white satin platings and rows of narrow yellow Valenciennes lace. Belt of white satin embroidered in silver and turquoise capuchins. Flare cuff edged with narrow plaited gray satin, ruche of yellow lace inside. High collar also edged with satin in plaiting. Worn with India silk blouse fastened with turquoise studs. Turn-over collar, India silk tie. Toque of gray straw embroidered in silver and trimmed with gray birds.

**YACHTING.** White storm-erge skirt, trimmed with double rows of dark blue and gold braid, which joins a yoke at the top and fastens at each side with gold buttons. Two rows of wide blue and gold braid at the bottom of the skirt, fastened with buttons like the top. Coat of blue serge trimmed like skirt with gold braid. Folded collar of serge. Shirt of white serge to match skirt, with high broad standing-out collar, edged with braid. The bottom of skirt hangs loose from the figure, and shows where the coat is slashed. It is edged with braid. There is also a yoke of braid on the shirt, cuffs of white serge show below the coat sleeves fastened with gold buttons and edged with braid. White sailor hat with black band.

**GARDEN PARTY.** White Swiss embroidery, yellow insertion and lace over lettuce taffeta. Collar and belt of white satin with bow at back and long ends. Blouse front of insertion sewed together, and yoke of Swiss embroidery. Frills of lace in sleeves. Sash of white satin. Poke bonnet of yellow lace and pink ribbon edged with white. Parasol of green taffeta covered with lace appliqué.

**EVENING.** The whole gown of Russian net over white satin. Rows of white silk quillings alternating with appliqué of silk cord. Front and sleeves of bodice of white muslin. Back of blouse and bolero of Russian net, with bands of coral velvet and a cascade of bows. Sash of cream white satin. Sleeves composed of ruffles of hemstitched muslin.

**DRIVING COAT.** Blue mohair fastened with four large buttons. Cape of mohair edged with braid, collar of white mohair and faced with grey cloth. Coat lined with black and white blocked silk. Alpine hat.

**COACHING CAPE.** Red cloth made in three capes cut circular and much longer at the back than in front. High collar of cloth, square hood at the back lined with large-checked black and white silk, with which the cape is also lined. Bow in front of the silk.

Silk petticoats are made to match the linings of the gowns. The corsets match the petticoats. The shoes are tan for yachting, morning wear and bicycling. Satin slippers for evening. Patent leather and kid for afternoon. Gloves in suede for dress occasions. Buttoned kid for morning.

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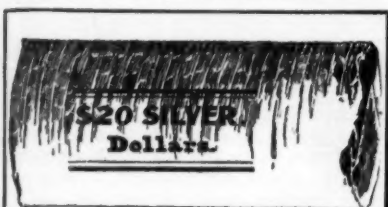
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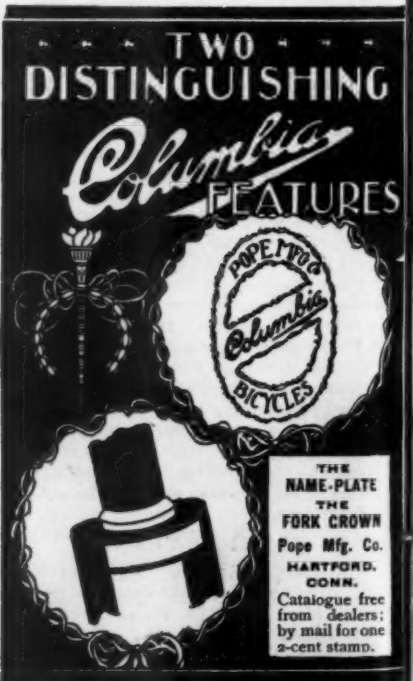
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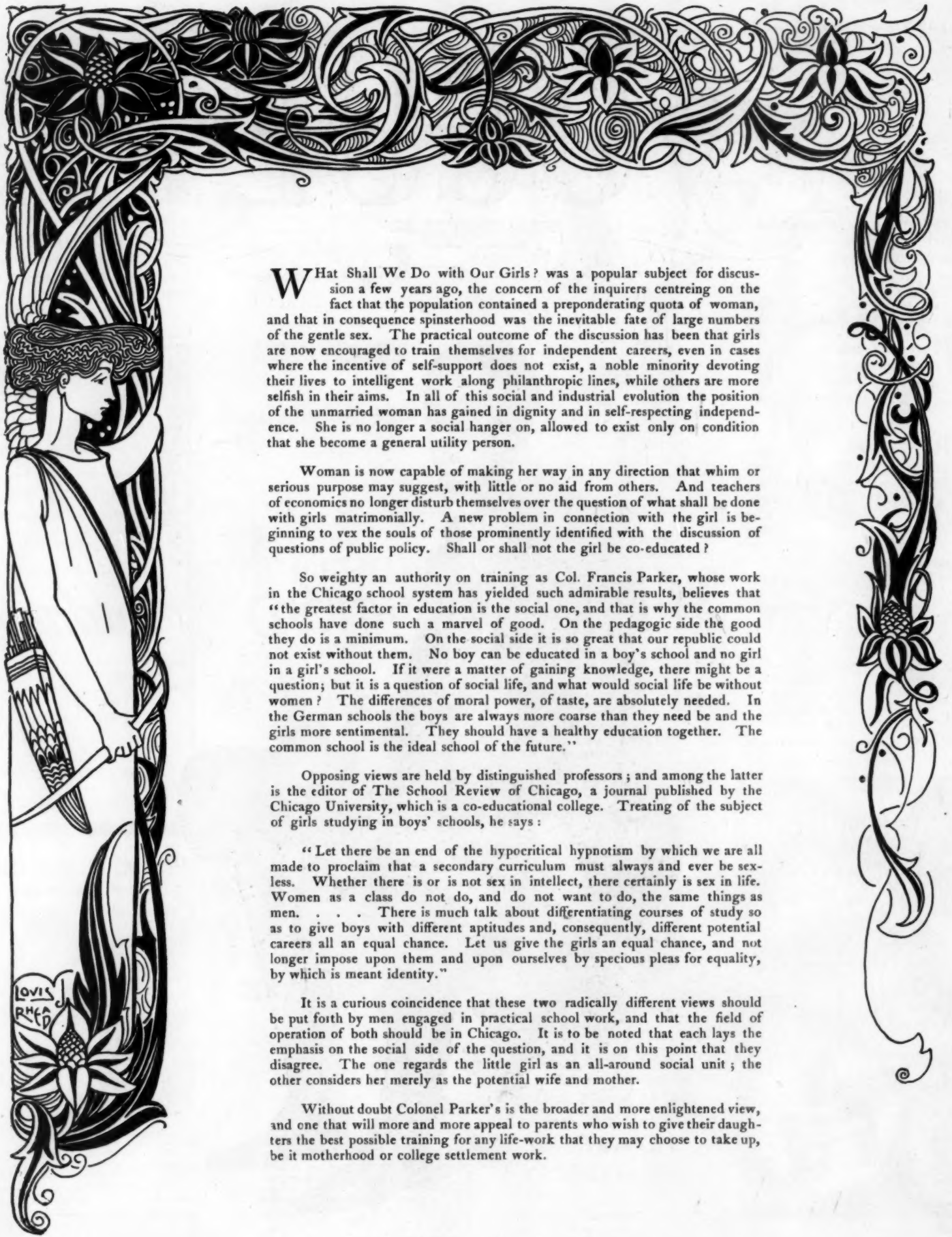
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PAPER

MANN.



**W**Hat Shall We Do with Our Girls? was a popular subject for discussion a few years ago, the concern of the inquirers centreing on the fact that the population contained a preponderating quota of woman, and that in consequence spinsterhood was the inevitable fate of large numbers of the gentle sex. The practical outcome of the discussion has been that girls are now encouraged to train themselves for independent careers, even in cases where the incentive of self-support does not exist, a noble minority devoting their lives to intelligent work along philanthropic lines, while others are more selfish in their aims. In all of this social and industrial evolution the position of the unmarried woman has gained in dignity and in self-respecting independence. She is no longer a social hanger on, allowed to exist only on condition that she become a general utility person.

Woman is now capable of making her way in any direction that whim or serious purpose may suggest, with little or no aid from others. And teachers of economics no longer disturb themselves over the question of what shall be done with girls matrimonially. A new problem in connection with the girl is beginning to vex the souls of those prominently identified with the discussion of questions of public policy. Shall or shall not the girl be co-educated?

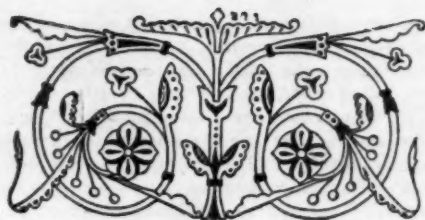
So weighty an authority on training as Col. Francis Parker, whose work in the Chicago school system has yielded such admirable results, believes that "the greatest factor in education is the social one, and that is why the common schools have done such a marvel of good. On the pedagogic side the good they do is a minimum. On the social side it is so great that our republic could not exist without them. No boy can be educated in a boy's school and no girl in a girl's school. If it were a matter of gaining knowledge, there might be a question; but it is a question of social life, and what would social life be without women? The differences of moral power, of taste, are absolutely needed. In the German schools the boys are always more coarse than they need be and the girls more sentimental. They should have a healthy education together. The common school is the ideal school of the future."

Opposing views are held by distinguished professors; and among the latter is the editor of *The School Review* of Chicago, a journal published by the Chicago University, which is a co-educational college. Treating of the subject of girls studying in boys' schools, he says:

"Let there be an end of the hypocritical hypnotism by which we are all made to proclaim that a secondary curriculum must always and ever be sexless. Whether there is or is not sex in intellect, there certainly is sex in life. Women as a class do not do, and do not want to do, the same things as men. . . . There is much talk about differentiating courses of study so as to give boys with different aptitudes and, consequently, different potential careers all an equal chance. Let us give the girls an equal chance, and not longer impose upon them and upon ourselves by specious pleas for equality, by which is meant identity."

It is a curious coincidence that these two radically different views should be put forth by men engaged in practical school work, and that the field of operation of both should be in Chicago. It is to be noted that each lays the emphasis on the social side of the question, and it is on this point that they disagree. The one regards the little girl as an all-around social unit; the other considers her merely as the potential wife and mother.

Without doubt Colonel Parker's is the broader and more enlightened view, and one that will more and more appeal to parents who wish to give their daughters the best possible training for any life-work that they may choose to take up, be it motherhood or college settlement work.



HAPHAZARD JOTTINGS

A Critic of manners in public conveyances has severely condemned the end passengers on the cable and trolley cars for not moving along and resigning the end seat to later comers. This is asking for an exhibition of extreme altruism—more, indeed, than etiquette should demand. An end seat gives to the lucky possessor an outlook other than the faces or backs of his fellow passengers, and spares him personal contact on one side—important considerations to car passengers.

Those who regard a monarchy as desirable, in order that there may be a court circle, made up of the most exclusive blue-bloods of lineage, must have been somewhat disconcerted at reading London Truth's setting forth of the mixed state of English society, as indicated by the list of subscribers to the opera. Truly it is a curious showing for Anglo-Saxon England. Out of a total of thirty-seven subscribers twelve are Hebrews, five are Americans, and five are directors of the Chartered Company of South Africa, or their wives. Lords and ladies of high degree are not, apparently, very extensively represented, although it is these classes that are popularly supposed to constitute society in a monarchy, to the exclusion of nearly all others.

It is a curious commentary on the many channels in which the activities of women are now employed that from time to time there appear in influential journals devoted exclusively to woman's interests, pleas for the profession of motherhood. Time was and that not so long ago when women were popularly supposed to be filled with an intense enthusiasm for begetting children. Apparently the world has discovered its mistake, for women are now appealed to for selfish reasons and on ethical grounds not to renounce motherhood.

It is explained that a childless home is a desert, that the childless wife "is confronted by a middle life without companionship and an old age without love" and much more in the same strain. Again it is urged that if the

purpose of the universe is the gradual perfection of the race (a widely accepted doctrine) then "those women who eschew wifehood and motherhood are contravening the divine intention by preventing the extension of the race so far as they are concerned." There is no indication, however, that these appeals and pronouncements deter women from following out what plan of life they please.

Women are wont to pride themselves upon their superior color discrimination as compared with that of men. But there is no reason why they should be unduly pleased with themselves on this score. It is not surprising that woman should less frequently than man con-found blue with purple, since from early

good use so far as her personal appearance is concerned. Probably not one woman in sixty knows just what the tone of her complexion is, nor what colors she can most becomingly wear. In spite of the very awful examples to be constantly met with, nearly every woman is convinced that whole black costumes and those also of white are becoming to all women, herself included. She does not know the different effects on her of blue-white or cream-white. If the brocade happens to be particularly beautiful in design she will buy it, although it is the deadliest of white and her complexion the extreme of sallowness. Likewise if red or purple be the fashion she will court observation in it in the all illumining light of day although her cheek be colorless and her eye dark-circled. Even apart from a



THE HUMAN FORM DIVINE ?

childhood her attention is attracted to matching colors, and she hears much discourse beginning, "Now what color would be pretty to go with —?" What is amazing is that she does not put her knowledge of color to

thus intimate relation of color to herself, she will not combine it properly. At the nod of fashion she wears orange and green and magenta intermingled, or strews white promiscuously about on her walking costume,

appearing with great splashes of it about her bodice and encasing her hands in white gloves—crowning color enormity. Of what avail is woman's recognition of color on sight if it is not put to use in so vital a matter as her costume? The ignorance of the majority as to the effect of color on the complexion is of course the opportunity of the occasional

of the opposite sex little short of revolting—an experience, in fact, to be avoided, if at all possible. Judging, however, by the conduct of the majority of the sex, this is not a point on which women are sensitive.

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The seeker after knowledge in the matter of

contrast to this dictum stands that of one of the best equipped authorities on the care of the complexion—the late Dr. Anna T. Kingsford. According to her, sun and wind directly applied to the complexion are deadly in their effects. The accuracy of the statement can be very readily corroborated by observing the complexions of English women—a class which is more generally devoted to continued out-door exercise than the women of any other nation. It will be seen that the exquisite complexion of the English girl is changed to a fearfully rough and red one by the time she has reached maturity. The effects of leaving the face exposed can also be studied nearer home. To the list of bicycle physical specialties may be added the bicycle complexion, and as viewed on the fashionable thoroughfares and in the parks it rivals in ugliness the weather-beaten complexion of the English woman past her first youth. Here is another instance where the woman who observes and who profits by what she observes has an appreciable advantage over her sisters who do as they are bid as to costume without a thought as to consequences.

OLGA

THE STORY OF A WAYWARD WOMAN

The whole town was ringing with it. It was such a disgrace, and gave the honest bourgeois another chance to jeer at "our best society."

Jack Mayhew had run away with the year-old wife of Bolton Wolcott, a splendid fellow whose dishonored family was one of the best to be found. He had married Olga Forbes from deep and tender love rather against the wishes of his people, who thought her too unusual, and therefore dangerous—as events fell out they were proven correct. Olga married him because she liked him, because she was restless and didn't know exactly what to do with herself, and up to now had made him a reasonably good wife and kept him—he did not require over much—moderately happy. She was very attractive—tall, dark, slim, with an indescribable atmosphere of delicate understanding about her that invariably attracts men.

Wolcott never cared how many men came and went at his house. He was glad to have her admired and sought after; he understood how her piquant wit must amuse them; and if she found entertainment therein, it was as it should be. It had occurred to his easy-going mind that she might have more women friends than she did, and he wondered what she found exhilarating in the company of certain very young men who were devoted to her.

To be in the fashion one must play at love with a married woman, and as Mrs. Wolcott was very charming, she was chosen to be the shrine at which they knelt in a perfectly calm, well-bred, cut-and-dried way. She laughed at them to her husband, and called them carpet knights, and shrugged her shoulders.

But this was all innocent enough until Jack Mayhew came along. He had been nursing an old love affair in Africa in the jungle district, trying to persuade himself that he was broken hearted because the woman he cared for wisely chose the richer man; when it occurred to him that he would like to go home again, and that the world was not so hollow, after all. And the next thing, he was on a boat bound for home, and confessing to himself that he had



BALL GOWN EXHIBITED BY CANEY IN VOGUE'S SECOND ANNUAL MODEL DOLL SHOW

woman who knows how to make the most of herself considered in relation to color. That is one reason why some women who lack nearly every beauty qualification manage to give the effect of good looks.

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A noticeable habit of women on railway trains is that of preferring to sit beside a strange man rather than to take a vacant seat beside a strange woman. The window seats the whole length of the car being in possession of earlier comers, the belated woman or girl can be counted upon to pass by seat after seat until she reaches one where a masculine visage is silhouetted against the window pane, when with a "Is this seat engaged?" she seats herself shoulder to shoulder with the strange man. It would seem natural for a woman of refinement to find such close proximity to a stranger

what to wear will be a much bewildered person should she undertake to implicitly follow the teachings of all the fashion papers, or to assimilate the contradictory statements that appear in their columns. As a case in point, there is the matter of lining silk. The fashion writer employed on a journal which strives for authenticity in all departments recently commended surahs as pre-eminently satisfactory for bodice and skirt lining. One has only to twist a bit of surah in the hands to see that it "gives" to an extent that makes it most undesirable for close-fitting bodices. Other journals recommend soft-finished taffetas. Only by experimenting with pieces of each can the anxious inquirer decide which advice to follow.

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And again an authority on wheeling costumes inveighs against veil wearing. In sharp



had a bully time down there, and wondering if she had grown fat in the four years' time, and whether her children became her. And then, to his infinite self-disgust, he found the wound entirely healed (in spite of his careful nursing).

He found his old place waiting for him. His tiger skins and elephant heads and tolerably authentic tales inspired considerable enthusiasm, and his old love was ready to play at love with him again, having been married four years; but somehow he couldn't get up the interest he should have, and smiled vaguely when she referred to other times with a significant glance and sigh, and he showed a haste to change the subject which, had she been a wise woman, she would have known concluded it. But how many women are? How hard it is for a woman who has held influence over a man to submit gracefully when her reign is over! The ways that pleased and fascinated once do so no more, and can be viewed with calmness and a glance of gentle inquiry that is worse than death. Poor, pretty little empires, how quickly they crumble into dust!—but if one is philosophical, and is willing to accept the way of the world, she can have a pretty good time out of them, after all.

Then he met Olga and before very long he realized that his old love had never been love but a flame, and he had only come back to infinitely greater misery, and that he had better go away again. He was very handsome and thoroughly delightful and, up to now, a man of honor. Bolton had spoken positively to Olga about Jack Mayhew, though he did it gently, not suspecting that she really cared for him.

"It is all very well in regard to the little boys," he said; "I don't care, if it amuses you, though I fail to see how it can; but when it comes to a man like Mayhew you must take care."

Of course she resented it and cried and said it was no such thing, and when Jack came later on to take her walking she told him of the interview with her husband. Then and there he asked her to go away with him; and she, being passionately in love, without any hesitation said she would. They went abroad, of course. Wolcott got a divorce and they married, and were wretched and happy by turns. One hears so much of what a lottery marriage is; that may be, but compared to an elopement, where one sits and looks disgrace in the face each day, it's no game of chance at all. They loved each other and, contrary to the rule, which is almost invariable in such cases, possession did not remove love—it lasted.

But they were both impulsive and quick tempered, and being ostracized were thrown entirely upon each other for their happiness. Consequently the discussions were fierce and quarrels frequent. It seems, I know, a most perfect condition to be able to wander hand in hand with your beloved in foreign lands, poking about in all sorts of queer places; but when it is a case like this, when the wandering must be indefinite, the return to friends and home never, when one sees her beloved grow thoughtful and the feeling of frightful dependence on one human creature's affection as being your all comes over one, it is not true happiness—it could not be. Why do people think theirs is to be an isolated case? What a marvel it all is!—with bitter examples in life all around us, we will still believe that our own case will be entirely different.

After a time the fear of death grew upon Olga. She became morbid on the subject and would wake up at night and cry aloud in terror, while Jack's heart stood still in pity and distress.

"If I die," she would say, "you will go back home, and after a time they will forgive you, being a man, and the story will be forgotten, the chief sinner being gone, and you will marry, and I——" and then a paroxysm of weeping would seize her, and poor Jack would be at his wit's end.

"Darling," he said once to her, taking her in his arms, "Do not let such ideas enter your dear head. Olga, does it seem natural that I, who have given up all for you, as you for me, and who have set so little value on the world, should be so eager to go back to it? You love me, you could not bear my death. Why doubt me, sweetheart? Be assured of my faithful love and try not to think of death, but of life and all it holds for us."

Her hands were behind her, and she refused to be drawn down on his knee.

"Listen to me a moment, Jack," she said; "You remember the man we read about at home, who, when he died, left the request for his body to be cremated. The ashes then were taken by four of his friends to the top of the Liberty statue, who then scattered them to the four winds, at the same time drinking his health in wine.

"He was a true philosopher, that man, and while I should not go so far as to leave such a request behind me, there is something I would ask. Will you read this?"

And she handed him a bottle of wine on which she had pasted a slip, by the label. He rose and stood beside her, and read:

"If I die, will my darling, on the anniversary of my death, drink this bottle of wine in memory of me and our happiness, and to his everlasting loyalty?"

He shuddered, laid the bottle down, and



BALL GOWN EXHIBITED BY WAKEFIELD IN VOGUE'S SECOND ANNUAL DOLL SHOW

She pushed her hair back from her forehead with a reckless laugh.

"Let's drink to it," she said, and they did.

Not long after this, one day he sat smoking and reading on the balcony, in a huge bamboo chair, when Olga, pale, her great eyes unnaturally bright, came and stood before him.

took her with a sudden fierce movement into his arms.

"My darling child, how can you ask me to do so fearful a thing? Have you no mercy on me? I cannot promise it—it breaks my heart, Olga, to think of it."

But she got so agitated, and begged him so,

that he could do nothing else but make the hateful promise, and then she made him take a solemn oath. He was wretchedly uncomfortable and hated himself for the whole thing.

Poor Olga's presentiment was fulfilled; for a month later her baby was born dead, and she only lived, in unconsciousness, a few hours. As he bent over her coffin in agony, touching the pretty soft black hair and pressing his last kiss on the cold sad lips, he remembered, with a thrill of horror, the promise he had made.

Time, there is no use denying, assuages our grief remarkably soon. Those who, if they leave us for a few weeks, find us helpless when they return, and whom we swear we cannot live without, are tenderly remembered and gradually forgotten in a surprisingly short time.

But not so with Jack Mayhew. He went home and took apartments, joined one of the quietest of his old clubs which had all dropped him at the time of the elopement, dined very seldom, with some old time man friend, but otherwise went nowhere nor saw anyone, met no women nor wanted to. He grew remorseful over the great wrong he had done Wolcott and the desire grew hot within him to go and see Wolcott and beg the forgiveness he had no right to expect. Wolcott lived alone and went nowhere, and so they had never met. The anniversary of Olga's death came, and after fighting with himself, Jack rose when evening came and went to Wolcott's house. Arrived there, he would not enter, but sent in this note while he waited outside. "Have you the generosity to grant me a few words? I shall not cross your threshold, but will you name a place where I may see you for a short time?" The man came back with the word that Mr. Wolcott would see him in the library. Like one in a dream he entered the house, crossed the hall to the library, and when he had entered the servant closed the door gently behind.

Wolcott stood in front of his table, his arms folded across his breast, his face white as death, while not a muscle of the face or the set jaw moved. There was a moment's pause, then Mayhew spoke:

"Your generosity in granting me this audience is superb; your forbearance in allowing me to enter your house I marvel at. I shall, in as few words as possible, say that for which I have wanted the opportunity so long. At first I never thought of you, and what you might feel, I was so overwhelmed with her great sacrifice. To think that she could give up an honorable name, a devoted husband, the respect of society, an enviable position—besides this, nothing else seemed of account. But since"—he hesitated for a moment—"in my loneliness," he was going to say, but checked himself in time "I have had a chance to realize what it must have been to you; and I come to-night, not to beg your forgiveness—for that would be beyond all expectation—but to tell you that my self-loathing does not leave me night or day, and that to lose one's self-respect is hell." He ceased, and with bowed head waited.

Wolcott, with a quick movement of his right arm, pointed to the door, and without a word Mayhew went out. Had he expected more? Was he disappointed? He could not say, but he was aware that his temples were throbbing with hot blood.

Arrived at his chambers, he threw himself into a chair and sat with head bowed on his

arms for a long while. The promise he had made came to him, and he went to a black oak cabinet and brought out the bottle Olga had given him! His poor, pretty, frail little girl! How well she knew what fate had in store for her! Drawing his chair to the fire, he poured slowly with firm hand the first glass. It was Burgundy, and the rich dark red caught the flame of the fire and danced before his eyes. Then he rose, and with a miniature of her in his left hand he raised the glass in his right. "I drink," he said, slowly, "to the memory of my darling Olga, and to my everlasting loyalty." He stood still for a moment—then, overpowered with sudden dizziness, fell to the floor. And so his man found him lying in the morning, face downward, still holding the miniature.

The poisoned wine and its inscription told their story. Olga had taken a sure and terrible way to secure his loyalty.

Mary L. C. Clarke.

## CULLED HERE AND THERE

**T**he war in the East will seriously disturb the calculations of those who have been speculating in seats for Jubilee-Day, for it must depress the money market, therefore diminish the number of those who will be able to afford to pay high prices on that occasion. Moreover, unless the war is quickly ended it will diminish the number of visitors to London in June, for as it is difficult to foresee where a falling spark may ignite a fresh fire, many will decide not to venture away from home.

Dr. Maisonneuve, who recently died at the Château of Missillac, Loire-Inférieure, was one of the most celebrated surgeons of the century, and the successor of Vélaton. He was long in command of the Hôtel-Dieu in Paris, and was the kindest and most generous of men. His charming home in the Rue de Bac, in the



BALL GOWN EXHIBITED BY METZNER IN VOGUE'S SECOND ANNUAL MODEL DOLL SHOW

## ANNOUNCEMENTS

*Engagement, Marriage and Death notices for publication in Vogue Thursday, should arrive at the Head Office, 154 Fifth Avenue, New York, by noon Monday of the same week.*

Faubourg St. Germain, was the centre of all that was interesting in art, science and literature.

Clerical journals are calling for the expulsion of the Princess de Chimay from France.

This is mean and cowardly. The family of De Caraman-Chimay were glad of her fortune. They knew she was a wild creature "raised" in the forest primeval, that she was of no birth or breeding beyond what rushing around Europe in first-class trains can give. If disgrace falls on the name the fault is theirs far more than hers. She was merely a pretty and

energies and the whole ingenuity of Londoners are concentrated on—selling seats.

Miss Elsie Hall, a young Australian pianist, has carried off the German Mendelssohn scholarship against all continental competitors, and has made a successful debut at the popular concerts in London.



GARDEN PARTY DRESS EXHIBITED BY HORNE IN VOGUE'S SECOND ANNUAL MODEL DOLL SHOW

thickly gilded person, and never set up to have conservative principles.

It is said that some humorist informed the composer Saint-Saens that perfidious Albion wished to rechristen his opera of Samson et Delilah, Thompson and Jemima. Being one of the few Frenchmen who cannot see a joke, he sternly forbade it by telegram.

Some months ago the Emperor of Russia visited Paris. For several weeks before he came the Parisians worked night and day to decorate the streets through which he was to pass, and to prepare a magnificent reception for the guest whom they wished to honor. Two months from now, says London Truth, we are to celebrate in London a remarkable event in the history of Great Britain—an event which will be memorable so long as the history of our race is told; and the whole

#### A WORD OF PRAISE FOR THE SKILFUL WORKMANSHIP OF AMERICAN DRESSMAKERS

So many bodices where ribbon belts are used look charming with a wired end of the ribbon twisted into a rope, and carried up into a wheel bow on the left across the waist. It is a change from the up and down bow. One wonders how the gowns are ever turned out from the work-rooms of our noted dressmakers, so fresh and spotless, when there is so much of the finest hand-work, which must take a week to do that alone, whereas they look as if fairy wands had merely touched them an instant. When flounces are bordered with chiffon puckerings comprising five rows of gathers in the space of half an inch, and there are five of such flounces measuring seven yards or more in width, some surprise may be expressed and praise given for the skill of such labor.

#### AS SEEN BY HIM

TO DRESS WELL A MAN MUST SERIOUSLY STUDY NOT ONLY THE MODE BUT HIS HABERDASHER AS WELL—PITFALLS TO AVOID—TAILORS WHO SET OUT TO MAKE THE FASHION—VIGILANCE AND PAINSTAKING CARE THE WATCHWORDS OF THE WELL-DRESSED MAN

**H**Ave you ever noticed how very little attention the well-dressed man seems to pay to the peculiar shapes in collars and cravats that one see in the windows of the drygoods stores and the clothing stores? I have given the matter of popular dress a great deal of attention and I am not at all surprised that men try to dress away from standards that liberal adoption has made common, and consequently cheap. The best selling articles are not by any means the most fashionable. You will find this out if you try to buy your haberdashery from dealers who seek the trade of the masses. By following their standards one would be wearing the same things that our domestic's steady company wears. We would delight in loud Teck scarfs, enormous puffs and band bows with huge pieces of elastic in the back. The Teck is the bad replica of the four-in-hand and the puff is the bad copy of the Ascot. These made-up cravats are sold to men who do not know how to adjust a cravat, and I consider that a well-dressed man must be an expert at tying bow, knot or Ascot. During the last few years the masses have taken up the tieable cravat, and the demand has become so very large that the haberdasher who sells fine trade finds it hard to secure patterns and styles that will not be duplicated in the half-dollar class.

It is the same in shirts. We find nearly all the nice patterns duplicated in the cheaper grades and to overcome this and give men something that they may be sure will not be liberally copied, the haberdasher has to use imported stuff of the best quality and he has to insist that whatever he buys shall be confined to him or to an absolute price.

I am telling you these things because you can use discrimination in buying if you understand that you can only avoid common effects by paying good prices. You can readily see that a dealer cannot sell his high-class wares at low prices, as exclusiveness and quality must be paid for. A great many men who are not versed in the ways of the trade are imposed upon by the dealers whom they patronize. The temptation to make as much profit as possible is responsible for this. It is almost impossible for a man to avoid being taken advantage of in fabrics.

But there is a way in which you can be almost certain that you are getting what you pay for. Whenever you order shirts insist on seeing the bolt of stuff that your shirts are to be made from. If it is from England or Ireland or Scotland it is good. Of course all cloths that are imported are marked according to the custom law. This mark is your guide. The reason why all imported goods can be depended upon is plain—it does not pay, under our tariff, to bring the popular priced stuffs over. In order to secure a good cravat ask for de Joinvilles or squares, then have the ones you select cut up into such forms as you may

(Continued on page 316)



SMART DRESS FOR VARIOUS OCCASIONS

(See page 10)



FOR VARIOUS OCCASIONS BY ALTMAN  
(See text)

(Continued from page 313)

desire. This method can only be employed, however, with silk or satin cravats. If you are buying summer neckwear you can only take rumchunda or cotton, and as these materials come in bolts the haberdasher may be unable to exhibit the stuff in the piece, as he seldom carries the goods but depends upon the manufacturer of cravats for his stock.

Every first-class haberdasher has his cravats as well as collars made to his order. He supplies the styles and then insists that no one else shall have them. These styles never appear in the sample lines placed before the trade.

I hope I have not tired you with this trade talk. I have undertaken to tell you some secrets of the trade because I feel that you will be able to get what you want when you understand that your patronage must be given to a haberdasher of reputation and taste. The shop keeper is a mere reflector of the mode. Whether he be a good one or a bad one depends entirely upon his taste and judgment. You must, before you patronize a haberdasher, study him. If he insists upon putting things before you that are not up to the mode you had better try someone else. It is neither your place nor your business to instruct tradesmen. If they cannot carry out your ideas properly you are justified in seeking those who can—you will find that the difficulties that exist in the case of the haberdasher also exist with the bootmaker, hatter and tailor.

The tailor sets up to make styles universal. He would dress all men alike. An organization of tailors exists in New York which manufactures styles for all men. When the new season opens a committee is appointed by the organization, and this committee proceeds to make up the styles in all the various garments that are to be worn. When their work is done a fashion plate is issued, and every maker of clothing from the manufacturer of the \$5 suit up to the tailor who charges \$90 or \$100 for a suit copies the fashion plate. This begets sameness, and then the well dressed men strike out for themselves. They get styles from England, or they consult independent tailors. They modify or exaggerate the prevailing types, they get something that is just enough off the universal model to proclaim its individuality. This is expensive. Whenever you want something that no one else has, you must pay for it. It is, however, above all things desirable to have clothes that are not common. One's mortification is complete when he sees the exact copy of his one-hundred-dollar suit marked \$25 in some cheap clothing store.

As soon as the leading hatters put out their new shapes, every maker of \$2 and \$3 hats in the country copies the block. You are forced to protect yourself again. This time you have to buy an imported hat. It costs more than the domestic hat; it is not any better, but it is distinctive.

In shoes is found the same fault. But there is one good thing in favor of a good shoe—it cannot be copied by the makers of the \$3 articles. The lasts that your bootmaker supplies you with now may be copied a year from now, but, in the meantime, you can feel sure that there is not a ready-made shoe in the country just like your pair, for which you probably paid fifteen dollars.

The secret of dressing well to-day lies in intelligent buying. Find out whom you can

trust, whom to commission, and you can keep out of the way of the masses. It seems to me that, no matter what the cost, the satisfaction of knowing that one is well dressed is cheap at any price.

### WHAT SHE WEARS

NEED OF A SPRING FUNCTION—CHAMBRY GOWN—CORDED SILKS DISPLACING THE HEAVIER QUALITIES—SOME "SNOB" COSTUMES WHICH ARE THE LATEST PARISIAN CREATIONS

Al the well-known town houses closed, the smart owners flown to the four points of the compass, how dreary things begin to look for the residual not yet liberated from the long-borne torments of a city in upheaval—a city where nothing is left undone to make its householder's life, indoors and out, as uncomfortable as possible! Neither his doorway, nor his street approach, nor the air he breathes by night or day within his domicile is on the one hand decent or on the other healthful. Municipal tyranny and despotism render the tax-payer's life in this metropolis anything but an enviable lot; nor may a tenant be looked upon other than the helpless, miserable victim of street jobbery. At the first sign of mild weather, could a part of the town population have followed their inclination, they would have fled in thousands after their horrible winter's experience. As it is, of a certainty not one will remain who has the chance of leaving.

WANTED—A SPRING EQUIVALENT FOR THE HORSE SHOW

One cannot but go on deploring the want of some great spring function which would gather the smart world together and show off the season's new fashions. This dulness has made it come to pass that demi-saison dressing is kept up until the town is emptied of its fashionable contingent. Except such gowns as are worn at private affairs which the public know nothing about, nothing smart in the way of clothes is seen publicly at all. Unless strangers visited our watering places they could get no idea of the choice creations women are wearing. That limit is restricted to only a few favored localities where great fortunes flourish as the green bay-tree.

THE WEARING OF HAND-MADE LACE OBLIGATORY FOR THE WOMAN WHO WOULD BE SMART

The use of lace this summer is to be regal, and where the entire gown may not be fashioned of it, for all the smart world are not millionaires, those who are not will adorn themselves with yards of it for trimming, for very beautiful is real lace in flouncing, and not to be despised.

Chambry gowns trimmed with real lace are dreams, for what is lovelier than that gauze or more suggestive of the Newport season drawing so near? One lovely gown of this order now on its way to scenes of conquest by and by you may call up before you in fancy, by starting with its white satin slip to begin with, and notice the white chiffon and satin flounces on the bottom in plissés. Over this falls one of white mousseline de soie, finished with a plissé and over this again the dream-like white Chambry strewn with lilac

branches, untrimmed around the bottom, all three skirts separately hung, but joined at the belt. The front is not gored, but drawn up straight across, caught on the left hip and folded in a standing line towards the bottom. The space on the left is filled in with a three flounce panel of solid lilac tissue, each flounce incrustated with a barb of Venice point. These flounces are also sewed on a double foundation of lilac tissue. This panel is then slipped under the slanting side of the Chambry gauze and fastened back under the opposite gore seam, when it is raised several inches higher than the front, producing distinct lines of grace and preserving the harmony of the main skirt lines. A white silk bodice lining is round, draped with white mousseline de soie, the back laid in the finest of plaits, clasped by a wide belt of deep pansy satin, beautifully fitted in wide bias folds. Over the upper front half of bodice is a double mousseline de soie chemisette boléro attached to collar band, fitting into the shoulders and laid in wide box-plaits, one flounce shorter than the other and having at the bottom the same Venice barb incrustation. These flounces are shorter in the centre, reaching only the top of the belt, which runs into an upper rounding point, and is trimmed down the middle with several satin choux. White mousseline de soie sleeves, shirred over the arm, with butterfly puffs above of Chambry gauze. Wrists exquisitely incrustated with lace, and flaring collar band a mass of small puckered mousseline de soie frills and upper plaitings of lace. For garden party, Casino, dinner, dance or reception it needs little imagination to picture the success of blonde or brunette beauty wearing it.

THE OLD GROS-GRAIN AGAIN IN FAVOR

Corded silks, the old gros-grains we were so fond of, have come in as the smart silks for dressy affairs this summer, and being much lighter of texture than those rich poult de soies are preferable. Youngish matrons are wearing these silks with a very pretty style of bodice, having a picturesque element that would lend itself admirably to a portrait. One such gown which is worthy of description has a matchless color that might be a pale damask, rose or ruby tint. Its demi-traine skirt has a narrow tablier of white satin, over which is laid a flat bit of sixteenth-century altar lace of quaint design, and finished on the bottom by a double plissé of cream-colored mousseline de soie; above it a band of match satin ribbon in loops, starting from a flat bow in the centre. The bodice foundation is a white silk lining, cut into a deep V back and front, with the gros-grain draped over into a half-bodice, with a short flat basque to the hips only, where it is very rounding and flares out quaintly, leaving the front in full cross drapery of silk, fastening on the left side, but well toward the front, with four handsome antique buttons brilliantly jeweled. The top of bodice has a cream-white satin scarf drawn across the shoulders to form a short boléro, passing over the top of under-bodice, then drawn up into a few plaits at the bust, where it is fastened by two larger antique jeweled buttons, connected by a jeweled chain. The shoulders, when fitted, show the neck to be half-low, and an inside mousseline de soie chemisette, à la Vierge, is let in and drawn down into a V in front. A jeweled or velvet collar must be worn, the neck being exposed for precisely that style of ornamentation. Very short sleeves, merely a

band to hold double mousseline de soie plissés, with big black bows of that soft French satin ribbon now the rage for hats and gowns. There are no ends, and the bows lie like epaulettes across the shoulders.

HOUSE COSTUME

The new play called *Snob*, by M. Gustave Guiches, at the Renaissance, Paris, brought out many deliciously new and pretty toilettes, Mlle. Granier looking enchantingly lovely in four beauty frocks, and Mlle. Mignard running her very close on three. As these gowns are the newest creations from the best gown makers in the world, their description is of great importance. In the first act, Mlle. Granier is seen wearing a charming house-dress, a reception gown of figured mousseline de soie, of bluet ground, with a large bold design of bluets, stems, leaves and branches overrunning the surface in an unrestrained manner. A skirt of this design and character has no need of trimming, but hangs in the grace of well arranged drapery, clasped in at the waist by long scarf to match, with the ends fringed in steel beads. These scarfs, fringed with beads or knotted fringe, are seen on many French gowns as the newest of smart touches. The round bodice is drawn down into the waist by simple gathers, having an open front with a straight vest in white satin, elaborately embroidered in steel, the edges overlapping the gown fronts, and fine double bows of black and white pékiné ribbon ornament the centre.

TRAVELING GOWN

In the second act Mlle. Granier wears a traveling gown in gray cloth, walking length, skirt untrimmed. Its bodice is a long boléro, with open fronts trimmed on each side lengthways, and spreading out into squares, low at the sides with white passementerie. A pinkish-red plastron of mousseline de soie plissé, with collar band of the same over white silk. New model sleeves with double bias epaulettes simply stitched.

BALL GOWN

In the third and last act, Mlle. G. wears a superb lace gown of marvelously beautiful white guipure, over cream white satin, the front spangled with gold, including low bodice front as one with the skirt. On the sides of the skirt branches of green and white orchids are posed irregularly with the happiest effect. The low bodice of white satin is simply draped with guipure, having a bertha of the same lace, falling from the décolletage, and a spray of orchids on the left. Guipure sleeves from shoulder to wrist fit the arm like a glove. A wide diamond and pearl collier round the neck of the choicest and rarest gems.

CREPE DE CHINE TEA GOWN

Mlle G—also wears an exquisite tea-gown in rose pink crêpe de chine, having a princesse back, and quantities of flowing skirt drapery. The front is composed entirely of lace insertions, flowing down from a small open V shaped neck as a pendant scarf, each side bordered by a lace jabot, with two short ends crossing kerchief-wise at the neck, always so prettily effective. Beyond and next the lace jabots come two crêpe de chine stoles from shoulder to hem graduated in width, embroidered in gold sequins in a V design with spaces between, and the edges to match. Half-way up the skirt on the sides beyond these stoles two flounces of lace are flatly laid

with space between—evidently to break the sharp line of the stoles, as well as to elaborate the front symmetrically. There are crêpe de chine sleeves of moderate top fulness, close-fitting to the arm, with the wrists lace-trimmed on the opening of outside seam.

WHITE HUSSAR JACKETS

Very chic are little Hussar jackets in white cloth, for park, or road driving later on in the summer by the sea. Boléros of white cloth braided and befrogged are quite like eton waists, trim and becoming, and equally fit for driving.

LIFE

I saw many people, in gorgeous garments, sitting at tables gay with rich glass and silver and gold. They were very merry, singing and laughing over their feasting. But as I looked closer I saw that the dishes before them and the goblets which they raised to their lips were all empty. And this is the story of life.

THE NIGHT I ANSWERED YES

'Twas nothing that he said, perhaps, which led my thoughts astray;  
'Twas not that in his eyes so dark a brighter gleam there lay.  
His voice was as it always is and told no more emotion,  
And in his manner there was nought of earnest, sweet devotion.  
'Twas but my heart, too willing all to hope for happiness,  
That promised all dear things to me the night I answered yes!  
I cannot hold him all to blame who never meant to be  
Unkind nor cold; he never knew how much it meant to me.  
The night was calm and clear and still, and fashioned for romance;  
I waited—hoped—but ah, alas! sped by the precious chance;  
He didn't do a blessed thing but talk and talk and talk,  
The night I answered yes when he proposed to take a walk!

Richard Stillman Powell.



## SMART FASHIONS FOR LIMITED INCOMES

Economical shoppers need not despair of being able to keep up appearances, if they will only make a tour of the shops and be convinced that in less fashionable quarters than the best-known places on Broadway and Fifth Avenue they will find, at a moderate cost, what will answer for a very nice outfit indeed. The thing to do is to make up one's mind; and that once done generally carries success, as the failure to do it is usually the result of the want of backbone to meet emergencies. Then again, have we not known many women who torment themselves constantly with false ideas regarding the quantity of clothes they will need for a given season, even if they are dressing at a moderate figure? Few of us have escaped the experience of preparations for certain events of no great consequence, which proved to be much in excess of the demands of the occasion. But on the other hand, strange as it may seem, whenever an occasion arises for which it is absolutely necessary that a woman's wardrobe should be extensive, and perhaps verging on extravagance, the women to whom that lot has fallen have generally failed to meet it generously or fitly. They have tried to pinch here and there, curtail this and that, until they finally do themselves no credit at all—later on discovering their error by having to incur twice the expense, in order to fulfil their social obligations. To sum up the matter, dress is not the trifling amusement that some persons think it, but an occupation demanding the very best judgment, knowledge and experience.

### AN INEXPENSIVE BARÈGE COSTUME

To return to economical shopping. We find so many simple, pretty modish materials at less than one dollar per yard, requiring, because of their width, not more than seven or eight yards to build the entire gown. When made up in good taste, avoiding the commonplace in any guise, one may be sure these gowns will pass muster among the smartest. Such was the case with a fawn colored barège of loveliest tone. On the separate skirt was a pretty finish around the bottom of two rows of two inch match gros-grain ribbon, gathered on one edge, the ruffles none too full. A taffeta slip matched the barège perfectly. The lower part of bodice was draped with wide folds of fawn and white silk, evenly checked—the white in satin, the fawn in gros-grain—beginning low down on the arm-hole seams and crossing both in the back and front, a pointed front belt inserted. Above this drapery a lawn and lace yoke over white satin was set in, reaching up to the stock, which had first a narrow band of the check silk, with a wide fold of cerise pink velvet above it, and above that again a double lace and lawn box-plaited ruffle, matching yoke, made high in the back and finishing at the sides, where the ends are about an inch wide. A fall of lace, laid in wide plaits and flatly pressed, is fitted into the shoulder and arm seams, giving somewhat of a boléro effect, and hangs down to top of belt, thereby breaking what otherwise would be a rigid effect of yoke line across the front. The back no longer resembles the front, which is in better taste. Some of the same lace, flatly plaited, hangs in a tab below the point of belt in front, while a single jabot of lace is attached by a jeweled pin to the stock. Simple as these lace additions are, they give a smart touch which is appreciated at once. It is entirely by such details as these that gowns win their distinction and bodices are praised for their originality.

### BODICE ELABORATION

Nothing opens a finer field to the dress-makers of the town than the present minute adornment on sleeves, fronts and backs of bodices, stocks and belts. Taste and cleverness are tested as never before. These are the parts of every gown for which the home dressmaker needs hints and helps from her patrons, who are constantly seeing the choicest things from the great work shops, and by paying close attention to them are able to give to their own bodices some of that smartness which they have always demanded, and without which their clothes lose all character.

Stocks are capable of many pretty variations, and on them is concentrated a great deal of the finest work—tucks, shirrings and embroidery, with so many ways of using all the lace they require that one could not possibly enumerate them separately. There is a happy return to preserving the size and form of the neck, and where the stock fastens in the back every loop or bow is in quiet moderation, and far removed from past monstrosities of big bows and gigantic loops.

### BELTS AND STOCKS OF GROS GRAIN

Gros-grain silks are again to the fore among smart women. Belts and stocks in two colors, or of white silk with a contrasting color, are used to trim foulards, the contrast of the two silks producing a good effect, and being something of a novelty besides. These belts are bias bands finished on the edge with a milliner's fold. To support the front there is a short whalebone covered with white silk, and shorter ones at the side, while at the back are double whalebones, one at each end, where they fasten together in a double crush loop, flattened down, having two fish-tail ends standing up. In case the belt is of white silk a contrasting silk is introduced into one or more folds, the crushed loops are in color, while the fish tails are of white silk. Various ornamentations suggest themselves, being introduced in folds, where the silk is white, while embroidery, lace insertions, etc., produce a variety of effects.

### BODICE ARRANGEMENT

Bodices continue to fasten principally on the side, while the under-linings are generally fastened in the middle. Plastrons or fronts in the same manner are fastened to the waist lining on one side, and hook over on the opposite side. Very charming are bodices with sleeves and plastrons of embroidered white or beige batiste, the rest of the bodice in some lovely shade of gros-grain silk in contrast or harmony with the skirt. These silk bodices sometimes have a short flat little basque attached, and are trimmed with either narrow ribbons, black lace insertions, or black velvet in rows, crossing the waist, or in upward points, square, or in diagonal lines. In the latter style the backs of bodices have the lines turned from right to left, in front, toward the centre. Where skirts ruffled to the knee are worn over a transparency, there is nothing prettier to wear with them than one of these bodices. The color of skirt transparency is seen under the sleeves and plastron, the bodice and skirt approaching the same tone; or the color of slip and bodice may be of the same color, while the plastron and sleeves are unlined—the skirt in contrast.

### EMBROIDERED BOLÉROS

Little embroidered batiste boléros in white or beige, closed front and back, and fastening under the arm, are pretty, dressy little affairs. They are quite short, with half-high collars, and embroidery or lace application across the bust, another bit as pendant from collar-band in the back, with a narrow finish on the bottom as well as around the arm circle. Any young girl is quite capable of making several of these pretty accessories, pre-eminently youthful and suitable. A pattern may be cut from any waist, or one purchased, and pains must be taken to keep the front in one piece, and have the fastening fall on one of the two under seams. So little material is required that at very little expense they might be made of silk or velvet. But those in batiste are the prettiest for summer gowns. Two lace designs are needed for each, and flat edging to finish the bottom as well as the circle round the arm—as they are sleeveless affairs. By edging is meant an embroidery finish about a quarter of an inch wide, which comes for the express purpose.

### FETCHING SLEEVE MODELS

A closing word about two sleeves, charming models for wash gowns. The top of sleeve in both models is exceedingly moderate in fulness. The trimming of one consists of long pointed leaf-like pieces edged with lace, each leaf with two small plaits at the top. Five of these leaves trim the top, slightly overlapping as they are laid on bottom of sleeve, cut into points and bound with lace frills set under with good effect. The second model has three rows of embroidered insertion

laid on the sleeve above the elbow in broken rings—that is, one half the ring is long and dips towards the inner seam of sleeve, while the other half is drawn almost straight across the back of the sleeve. The lower side of each band of insertion is finished with an embroidered frill. Lower arm is slightly shirred, at the wrist a twist of ribbon twice knotted, with embroidered ruffle below. If this model should be used for a grenadine barège or thin material of that kind, lace insertions and lace frillings would be required, and above the topmost row of insertion three rows of plaited lace edging, one row above the other, should, as it were, enclose the fulness of the top of sleeve. All this laciness at the top, as well as on the upper half of sleeve, has a happy effect on the bodice, contributing a light airiness which is the present charm of the summer gown.

## THE ART INTEREST

The Royal Academy exhibition of this year is reported to be—as is suggested appropriately under its new president—really and truly the worst in fifteen years; and the earlier numbers of the illustrated journals of the Paris Salons which have been received seemed to justify the not enthusiastic previous accounts which had been sent us by cable. Neither the new man nor the new movement is yet in evidence, and the old masters seem to be falling deeper into their ruts, with such minor exceptions as Bonnat dropping his portraiture for a while to paint an eagle catching a hare. The phenomenon may be again observed of the most revolutionary talent in matters of technical treatment borrowing feebly the most conventional and tedious of themes on which to wreak itself. This combination, probable enough, is yet frequently surprising. One of the most discussed pictures at the old salon is the large allegory of Henri Martin, one of the most noted of the "pointists," the "spottists," or the "accentists," entitled "Vers l'Abîme." As Balzac's illustrious Gaudissart says, in confiding his ambitious projects to his mistress, "The orators always represent France as marching towards the abyss." It is this very old and trite theme which the commonplace radical of a painter has represented again—the familiar, ugly and half naked struggling mob of humanity following heedlessly to ruin the enticing siren of pleasure or riches or fame—whatever you please. In this case the enticing siren with very tangible bat's wings, is ugly and awkward enough to put a mob to flight; but it is possible to find arguments for this point of view, and such precedents as the old Dutch painter's Temptation of St. Anthony. The peculiarities of the painter's methods lend themselves very well to the reproduction of this repellent and quite unnecessary theme.

### SENSIBLE VIEWS OF A FRENCH CRITIC

Among the most readable and, on the whole, sensible résumés of the Salon exhibitions which have been cabled us for the last two years, have been those of M. Henri Rochefort—although he has been spoken of by other, possibly jealous, correspondents as "an amateur and perfunctory art critic." A certain originality of presentation which characterizes his statements may be seen in this description: "A portrait before which there will be a considerable gathering is that of a man whom the most ordinary modesty forbids me to name—but who will be named nevertheless. He is called Henri Rochefort. The work is signed by the famous Roll. It appears to me that Roll has rendered with undeniable truth the physiognomy of that agitator who has so often been scourged by the tribunals of his country. One can read in the steely blue of the eyes, and in the thinness of his lips the twenty-three sentences inscribed on his casier judiciaire!"

### THE ACADEMY'S METHOD OF SECURING AN ARCHITECT FOR ITS NEW BUILDING

The method of the competition which the Academy of Design has set up to secure a competent architect for its new building—the details of which have been given in the daily papers—is that one of the two usual methods most favored by the elder and more conservative members of the profession. Only six

architects or firms are invited to take part in this limited competition, all of them of high standing, or of proved ability in similar designing and construction. Each competitor will receive \$500 toward covering his expenses; but it is not guaranteed that any design will be accepted in its entirety. The limit fixed for the time of preparation, next September, seems to be too brief, as it includes the summer heats.

## PAPER IN DECORATION

Crêpe-paper has become a highly appreciated article and justly so, for its uses are manifold.

It has won its way into universal favor in consequence of its really good possibilities, and has supplanted many another expedient for decorations. The charming results that are possible with such a very moderate expenditure make it of much practical value and a welcome addition to the resources along this line.

A paper dinner was given recently to celebrate the first few years of married life, by one of the social-swim couples. Paper alone was used on the table, save where it was not practical, while the keys were turned on the several glass and china cabinets about the dining-room and the numerous choice pieces of plate on the buffet and side tables were likewise upon this occasion ignored. The table was a vision of beauty in yellow and white. The several rooms that were used upon this occasion were profusely supplied with natural flowers, but the dining table was conspicuous by their absence, for they were in abeyance to the paper "motif" of the dinner.

The table-cover was made of white crêpe paper, on which, painted by hand, was a garland of yellow chrysanthemums, tied at intervals with white satin ribbon—much like a pattern common to satin damask. In the conventional places were also painted the family crest and the hostess's monogram. In the centre of the table, in a low, round receptacle (for the table was round) covered with white crêpe paper and tied with yellow ribbons, was a mound of yellow paper chrysanthemums that only lacked the fragrance to make them perfect.

At each cover was laid a similar chrysanthemum, which proved to contain the menu, also the dates commemorative of the occasion, as well as the residence of the host and hostess. The plate cards were original and pretty, likewise in yellow paper. The bonbonnières were of yellow paper also, and were découpé so as to simulate open silver work. They were exceedingly clever and decorative in execution and design, and on paper doyleys rested yellow and white bonbons. Of course the lamp shades and all else were of paper, but there was nothing papyery about the menu, for it was most substantial and substantially served.

### FOR SUMMER BALL-ROOM DECORATION

Summer ball-rooms decorated with crêpe paper are a great success. The paper can be made into flowers to form garlands; it can be made into flags of all the different nations, and into ribbons which are very decorative. The side walls may be covered with colored paper also, if a color scheme is to be carried out. Or if the walls are unsightly, as in a barn, by this means they can be excellently well transformed.

### AT BAZARS

At fairs and casinos this paper is most appreciated to cover the booths and to do general utility work toward decorating. Window curtains are very pretty made of crêpe paper in a summer casino, both for long curtains, sash curtains, or even draped as a lambrequin. Particularly is this true this season, since paper is now made to simulate brocaded materials, and so has for certain purposes gained in decorative effect.

### A PAPER DANCE

A petit mot given to me by the majordomo of the fashionable casinos adjacent to New York, is about a paper dance that he is now planning to take place in order to start the summer season. The club-house or casino will be decorated with paper, and

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Fig. 4261—Costume for young girl. Blue Chambray with founcings, headed by bands of colored embroidery. Bodice of white mousseline de soie over white taffeta. Yoke and sleeves of the Chambray, embroidered. Little cape made of the Chambray, with plaited ruffing of mousseline de soie in black. Bands of the colored embroidery.

Fig. 4385—Model for en suite. Cloth jacket and yellow dots. Bodice of the silk and mousseline de soie, with Eton-shaped over-bodice of red silk. Girdle and bands on sleeves also of the red silk.  
Fig. 4390—Black straw turban, trimmed with loops of white taffeta, covered with jetted net. Very full platings of yellow gauze and stiff black feathers.  
Fig. 4391—Model for thin material gown. Bodice and skirt laid in perpendicular tucks.  
Fig. 4404—Putty color cloth, trimmed with rows of braid in black. Revers, girdle and stock of black

satin. Hat of mixed yellow and green straw trimmed with yellow gauze and black velvet.  
Fig. 4387—Short jacket bodice of plain colored cloth and trimmed with bands of plaid silk. Girdle of green satin.

(Continued from page 318)

who will participate in the festivities are required to dress in paper—men and women alike. No one can refuse on the ground of its being a trouble, for it is no trouble. By tacking the paper on a short white petticoat, and doing likewise with the under-waist or corset-cover, the bodice may be easily made by anyone—even if not familiar with the dressmaker's art. I cannot imagine anyone making a labor of getting up a paper hat, for one need only cover a straw hat with paper. Make a bow with upstanding ends of the same, and add a few paper flowers—surely nothing could be simpler.

#### A PAPER BICYCLE PARADE

This is another device for entertaining the members of a colony of people who likewise surround a club-house or casino. Each competitor who enters his or her name for the prize which will be offered to the one who receives the largest number of votes will be expected to not only personally dress in paper but to have the bicycle likewise decorated. The possibilities along this line are greater than one would upon first thought imagine possible. Crêpe-paper, tissue paper, newspaper, brown paper, are all eligible, but the costume must be nothing but paper.

#### A PAPER SALE

This has proven an excellent expedient for raising money. The prices of paper articles do not cause people to shun such a sale and so they are more than ordinarily successful on this account. The decorations, as above referred to, can all be of paper, and it is astonishing how many paper articles it is possible to put on sale. Dolls may be very attractively dressed in paper gowns, with hats and parasols to match. Paper dolls, now so artistically made are very saleable. Lamp shades, candle shades, photo-frames, bonbonnières, veil cases, handkerchief and glove boxes, menu and plate cards, Xmas or Easter cards, note paper, pictures, books—and so the list may go on, ad infinitum, until one is surprised at the long list of paper possibilities. The flower booth can be made very attractive with paper flowers, as can also the candy counter and the restaurant.

#### THE BRAVE SHOWING PAPER ROSES MADE AT A FASHIONABLE WEDDING

One need not scorn paper decorations simply because they do not stand for much money value. At the wedding of Miss Consuelo Vanderbilt, now the Duchess of Marlborough, where the subject of expense was not considered, the church decoration done by the leading florist in town, were aided by paper flowers. The dome of the church where the marriage was solemnized was very high and as the decorations were numerous and elaborate, requiring many laborers and many hours to arrange them, the dome was decorated the day before the wedding with paper roses, so that they might present a fresh appearance. And they did, and a natural one as well, nobody suspecting they were not natural flowers.

#### THE HAIR

Petit, the world-wide Parisian authority on hair-dressing, sends these instructions, which I gladly repeat for the benefit of the many young readers and students of Vogue's weekly modes. To begin—the hair is parted at the sides as grown-up women do theirs. The ends of the hair are then loosely curled, and a ribbon or velvet bow—a small one with short ends—is tied just across the back over the gown neckband, the hair falling down the back. In front the hair is clipped so as to have some loose, short curls, the rest of it being rolled loosely from the face covering the tips of the ears, and twisted into a number of graceful, flat loops forming a pretty knot in the centre. The effect under a hat of any kind is charming, and especially intended for roses or flowers to be bunched at the sides under the hat brim.

#### THE ADULT HEAD

He also gives a smart touch, when dressing his grown-up patrons' heads, only when it is becoming, turning up an inch or two wide strand of hair directly in the centre of the

brow, and then giving the rest of the Pompadour the decided ripple succeeding-ripple effect, with two little half curls flat to the brow on each side of this uplifted tress, which passes up into the knot on top of the head, where whatever jeweled ornament is worn is posed, with aigrette mounted above it.

### WHAT THEY READ

KINGS IN ADVERSITY. BY EDWARD S. VAN ZILE

These two stories belong to that class of burlesque historical romances of which we have had so many lately, and in which the literary question involved is so difficult that the attempted solution is apt to be disappointing. The first of these kings in trouble, according to Mr. Van Zile, is the crown prince of Rexania, who comes to America, in the course of his princely studies, just on the eve of a revolution at home, and is promptly captured by a gang of his exiled subjects—anarchists and revolutionists—who hold their conspiracies at a greasy little table d'hôte under the shadow of St. Mark's Church. All the regulation elements of the modern story are brought in—the "clear-cut" features of the prince himself; the beautiful and all-accomplished New York girl of the highest society, with whom he falls in love; the high political and low murderous discussions of the conspirators; the inevitable bicycle and the inevitable capable and energetic newspaper reporter, who comes in to rescue everybody. As a result—though the plot is ingenious—nothing is convincing, and the reader's interest is but slight. The second of these tales is better, as being frankly burlesque, notwithstanding the inevitable love-story and happy ending. Jonathan Edwards Bennett, of Litchfield County, Connecticut, strays into the little German kingdom of Hesse-Heilfeld—boundaries not given—and instructs the reigning monarch thereof, Rudolph XII., in the mysteries of the great American game of poker. This is not a very promising situation, for the great American game of poker has been pretty well exploited; but by means of a clever succession of incidents and characters, and by pretending to be burlesquing all the time, no matter how tragic or affecting the incidents, the story goes amusingly to the end.

This old device of never being too much in earnest in telling your own tale is probably one of the safest for the guidance of these not too serious story-tellers. The moment the narrator becomes more interested in the beauty, or dignity, or pathos of his own characters and his own incidents than his reader, his cause is lost. But if, conversely, he can excite in a measure the reader's agitation or admiration, or terror, without apparently being aware of it, or interrupting the course of what is apparently intended for an elaborate joke, he becomes a far cleverer workman. The reader's indignation even may be excited, but it is an admiring and appreciative sentiment; it is the old recipe of the art that conceals itself. (F. Tennyson Neely.)

#### THE IMPUDENT COMEDIAN AND OTHERS—BY F. FRANKFORT MOORE

The excellence of this spirited attempt to tell, or retell, some half dozen stories of the drama in the seventeenth and eighteenth centuries, varies through so wide a range that the reader's disappointment is sometimes very lively. Had Mr. Moore been able to maintain the high level of wit and imagination with which he usually begins his amusing little episodes, the comparison with such triumphs of light fiction as Charles Read's immortal "Peg Woffington" which suggests itself would not have to be feared. But, after a most promising little start, the tale sometimes drops down to earth and goes hobbling along in a most disappointing manner, as in the narrative which begins in these beguiling words:

"Madame," said Mr. Daly, the manager, in his politest style, "no one could regret the occurrence more than myself"—he pronounced the word "meself"—"especially as you say it has hurt your feelings. Don't I

know what feelings are?"—he pronounced the word "feelings," which tended in some measure to alter the effect of the phrase, though his friends would have been inclined to assert that its accuracy was not thereby diminished.

"I have been grossly insulted, sir," said Mrs. Siddons.

"Grossly insulted," echoed Mr. Siddons. He played the part of echo to his stately wife very well.

"And it took place under your roof, sir," said the lady." Etc.

Sometimes, however, the interest and the enjoyment are maintained to the end of the narration, as in the first tale and the last—the last, indeed, The Capture of the Duke, ending with a fine little snap, as all good stories should. The Duke, in this case, is the great Duke of Wellington, and his captor—through a combination of wit and impudence that quite wins your affection for her—is one Mrs. Barry, "play-actress." The Impudent Comedian is Mistress Nell Gwyn; Mrs. Woffington, Mistress Kitty Clive, Mrs. Abington, Sir Joshua Reynolds, Miss Prue, and, as we have seen, the great Mrs. Siddons herself, are the heroines of these little scenes. There is an excellent dispute between Garrick and Samuel Johnson; and Mrs. Clive's description of the former in the ghost scene in Hamlet is singularly neat and effective. Generally, throughout, notwithstanding the lettings-down already alluded to, there is maintained a fine eighteenth century flavor, the conversation sparkles, the action goes, not too probably nor realistically, but with a certain style and lightness of imagination that are eminently adapted to the three. Occasionally the intrigue becomes as complicated as though it were being played out on the boards themselves, and once or twice there is a touch of the tragedy; but on the whole it is as cheerful as it is clever, and successful in maintaining what we are willing to accept without investigation as the proper historical color. (H. S. Stone & Co., Chicago.)

### VIEWS AND REVIEWS

#### THE EVOLUTION OF THE KAILYARD SCHOOL

A mong the sins for which James Matthew Barrie will have to answer when his soul is probed for its good and bad deeds in the judgment day of literature—the sin against which will be found recorded the longest and blackest mark in the "unfolded scroll of Fate" will be that of having stood godfather to the Kailyard school. In a way Barrie never belonged to the school of which Maclaren, Setoun and Crockett are the most distinguished pupils. Even the Window in Thrums and the Little Minister, pious and Scotch as they were, had something outside of their piety and burr to make them worthy and possible of perusal by the "sore uneducate"; and Margaret Ogilvy—although representing the sentiment which is dear to the Kailyard and is presented without fail by Maclaren, Crockett and Company, revised and considerably enlarged—was still outside the distinctive limits of the school. The picture was a concession, but it was not the real thing. It, however, suggested ideas to the weavers of guttural legends of the north, as indeed did all of Barrie's work. And in just this—that he started the school, both in dialect and in sentiment—is Barrie's sin. He did not lead it, nor mingle with it, but he pointed out the way it might go. And in this his transgression is evil indeed.

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For the school has got beyond all bounds, all understanding and all hope. It has become so that there is no right speech out o' Glasgie town. There is no worth away from the heather surze, and the lowing kye, and the tartan kilts. There is no music save frae the bag-pipes. And this is not the worst of it. Bag-pipes pall after awhile under all circumstances, but the weariness comes more quickly when their music is incomprehensible, and the reader feels like calling out to the Scotch authors, as in Gilbert's ballad the Sassenach of old called out to the piper, Macpherson Clonglocketty Angus McClan:

"If you really must play on that cursed affair, Do try to play something resembling an air."

With the laudable intention that the reader shall not lack variety, the Kailyard cooks have prepared messes of literary oatmeal warranted to suit any taste. Of old it was said, and with justice, that the Scot's novel was largely a sermon disguised. This charge was brought against the pets of Maclaren—Domsie and a Doctor of the Old School. And it was said that if Moody in his own dialect could not be called "mighty interestin' readin'," Moody translated, as Bottom, into Scotch was not to be borne and, what was more to the purpose, not to be bought in book form. Maclaren withdrew chastely and hid his head under a bushel. Gabriel Setoun took the field with a love story. Crockett wrote The Play Actress, which was pronounced almost too realistic for the youth. Maclaren appeared again with Kate Carnegie, which was denounced by ministers from his own kirk as immoral and heretical. The Kailyard school received much advertising and flourished. Then Crockett reached "the leemit" by producing Lad's Love.

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For it is only the assurance in the preface that the reader is to be personally conducted by a godly Scot who will eventually bring him to the kirk, that saves the book from becoming popular among the class whose favorite author is Grant Allen. Perhaps also the dialect forms an additional barrier, for there is certainly enough of it. But notwithstanding the introductory note to the effect that the title is taken from a flower "commonly brought by our grandmothers in their bibles to church," the reader comes presently into an atmosphere of curiously shadowy sensuality, and is introduced to lasses whose skirts come barely to their knees, and who sit after dark with young men in nooks in the orchard, where there is much kissing and putting of arms about waists and necks. If the reader is minded further to proceed, he may meet a mock marriage ceremony, an attempt at murder, the convalescence of a lunatic, and a child saved by accident from being illegitimate. Of course in good time all the characters meet in the kirk. Of course also the hero has the inevitable sentimental scene with his mother, without which no Kailyard novel would earn its guarantee. The godly Scot fulfils his promise, and at the same time reaches a clientele which avoids as it would poison the homely and pious lessons of Beside the Bonnie Brier Bush, and the sermons of Dwight L. Moody.

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When Harold Frederic wrote his most successful book, he hesitated for a long time about this tale. Its hero, Theron Ware, had tasted of the Tree of Knowledge of Good and Evil, and had become wiser, and sadder, and less innocent. Was the process his illumination, or his damnation? Frederic gave up the riddle, finally, and put both titles in the American edition of his book. So it might be asked if the Ruddyard authors' evolution has been that of illumination alone. Their progress has been the same. They have made friends with the mammon of iniquity, with the hope that they may be received into everlasting dwellings. The solution of the riddle will be found in the death of the school, consequent upon its departure from grace. It is not that there is not room for rivals to Grant Allen. The real difficulty is that such tales cannot be well told in Scotch, or from the steps of a kirk. The authors have not sinned seriously against literary morality. They have "blethered a wee o'er the leemit"—that is all. Ghost.

#### BACK NUMBERS OF VOGUE

Copies of Vogue three months old, are 20 cents each, and the price increases 5 cents a copy for each additional three months; i. e., a paper three months old is 20 cents; a paper six months old is 25 cents; a paper nine months old is 30 cents; a paper one year old is 35 cents, and so on. Readers ordering back numbers should make their remittances accord with this scale of prices to avoid disappointment and delay.

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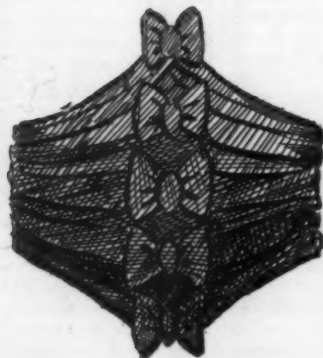
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**BELTS, SASHES, AND STOCKS**

- Fig. 4412—Stock of white lace with white satin
- Fig. 4414—Pink satin stock with jeweled tabs;
- Fig. 4416—Stock of pale gray with loops of lace and ribbon.
- Fig. 4417—Belt of black satin ribbon with three black buckles.
- Fig. 4419—Black canvas with cream embroidery over strips of heliotrope satin. Stock and bow of heliotrope.
- Fig. 4422—Front of black silk and black canvas, dotted with red. Red satin stock and tie.
- Fig. 4424—Green satin belt, shaded from dark to light.
- Fig. 4425—Belt composed of black satin.
- Fig. 4420—Belt of blue satin, buckle of leather and cut blue steel.
- Fig. 4413—Lace collarette with pink velvet bow, quillings of lace at the back.

## RIDING FASHIONS FOR MEN

**T**O see a badly dressed man on a well-groomed horse makes one wish again for the days of the Greek youths who canter their horses on the frieze of the Parthenon, the most graceful equestrian figures that art has given us, with their easy seats and light hands. They are well worthy the attention of horsemen. Though our bodies may have deteriorated compared with these splendid examples of physical beauty, still we endeavor to retain the artistic line with the help of our tailor.

A good horseman expects and insists that everything pertaining to his mount shall be in perfect condition, the steel free from rust and burnished, the bridle and saddle well fitting and clean; therefore he should pay the same attention to his personal appearance so that when mounted both horse and rider appear as one figure.

A mistake that the novice generally makes is not going to a good breeches-maker at once. Instead he is apt to patronize a cheap tailor unfamiliar with riding clothes, or buy his breeches ready made. This is false economy as sooner or later he will have to invest in a pair of the right sort.

The making of a good pair of breeches is possibly one of the severest tests of a tailor's art. These garments should be cut, not too high in front, but rather higher behind and fitted in across the small of the back. They should be roomy in the seat, with a good stride, full in the legs from the knee up, which fullness should, when one is mounted, be on the outside of the thigh, leaving the inside of the leg free from wrinkles. The knees are spring or bent to prevent wrinkling in the bend of the leg, with a little fullness or pocket for the knee cap to prevent binding; the outside seam comes well to the front at the knee, just below which it is opened and continues to the bottom, lying just outside the shinbone. The top button is put in the cavity below the knee cap. The buttons are an inch apart, and three should show, but this depends much upon the height of the bootleg or gaiter. Strapping is quite necessary inside the knees, and this should extend five or six inches above them. The best material for this is buckskin.

The spring breeches will be made in tweeds exclusively, being somewhat cooler than the close woven materials worn in cold weather. Large men will do well to confine themselves to dark, quiet designs, and black calf jack boots, leaving the gayer weaves, russet boots and gaiters to light-weight riders. A chevrot or tweed coat should be worn with breeches, either in shape of a sack, or what is more comfortable a cutaway riding coat, preferably of the same pattern.

A hunting waistcoat should be worn, for which there are so many beautiful designs in white, blue, browns or fawns. The hunting stock will be found more comfortable with this costume than a stiff collar. Nothing but a Derby hat should be worn with breeches except in summer or the hunting field. Boots and breeches should be worn mornings and afternoons on the bridle paths and in the country. Gloves should be of tan dressed leather.

There is nothing new in the way of riding boots, except that at the ankles they are to be a trifle thinner to prevent the leg from breaking, and are still made in black jacks and polo boots (russets) with flat soles and broad, low heels; hunting spurs are worn with them. They should be kept on their trees when not in use.

Gaiters are made of pigskin, buttoning down the front in line with those on the breeches; they are preferable to boots, being lighter, cooler and giving more freedom to the foot, they have taken the place of the box cloth ones as they do not soak sweat and are the more easily cleaned after a scamper over heavy roads. Tan or pigskin boots, only, should be worn with gaiters, the blücher shape being the best.

Riding costume for the music ridé, the drive or the bridle paths of an afternoon differs very little from that worn on the avenue. A cutaway coat of blue or black melton with short tails is worn with a fancy waistcoat of the same color relieved by small figures in scarlet or white; the cravat is of white silk,

a stock should never be worn with this suit. The trousers are snug-fitting military overalls strapped under the foot and cut out over the instep. They are made of blue whip cord or military cloth with a single stripe of mohair braid one inch wide, extending down the outside seam. The boots are patent leather military springs with box spurs. A top hat, tan gloves and a riding stick complete the costume. The tweed cap should be kept in its place—that is in the country.

A walking stick that bids fair to become popular with riding men is called the polo stick. It is made of dark highly polished penang, the head of maple and has a band of plaited pigskin. It looks like a miniature mallet, and is quite nice in hand.

## AN INGENIOUS SUBSTITUTE FOR A DECORATION OF PALMS

**A**T a reception given by an artist in her commodious studio, the decoration of palms was so unusually pronounced as to present quite the appearance of a palm garden. In several groups their far-reaching branches quite overtopped their surroundings. Knowing, as I did full well, that the resources at the command of this young woman did not warrant any such profligate expenditure, and being on intimate terms with her, I made bold to inquire the wherefore. When I was enlightened I was even more surprised at the ingenious way the girl went to work to produce so thoroughly successful a result. As a rule, makeshifts do not in the least appeal to me; but this was an exception of all exceptions.

I learned that there are several places in New York where it is possible to buy merely the trunk, or root and bulbous part of the Crown palm, minus its leaves. With this is included a half dozen or more leaves, which are separate entirely from the plants, and for which only fifty cents is charged. The leaves, if bought separately from the root, are sold at one dollar per hundred. After procuring as many of these trunks, or roots, as she desired, she filled each individual flower-pot with sand, excelsior, or even paper, as soil was not at hand, in order to make a sure foundation to support the trunk of the plant, which she then proceeded to form into a plant by sticking the leaves into the trunk to look as natural as possible. As these leaves, being detached from the plant, only remain green and fresh six or seven hours, she did not arrange them until a short time before they were required to do duty. In order to hide the lack of soil she covered the top of each pot with growing laccapodium. It was simply impossible to detect the difference between growing palms and this very clever expedient; but of course they can only be used upon occasions, as the leaves soon dry and turn yellow.

It is possible to make them as tall as one wishes, provided the bulb and the leaves are sufficiently large to make harmonious proportions. After the leaves become dry, they are of no further use; but the trunks or bulbs will keep many months without losing their natural appearance—consequently they may be used again and again. Thus it is possible for one dollar—the leaves, as I said, cost one dollar per hundred—to have a decoration that according to conventional methods would cost many, many times that amount. Naturally the first expenditure is greater on account of the purchase of the bulbs, but one would not be accounted extravagant for thus building a plant at the cost of fifty cents, that in its normal state would be worth many dollars.

## PICTORIAL EDUCATION OF THE MASSES

**U**nderterred by the departure to Astolpho's treasury of futile and unanswered things in the Moon, of the fine old belief in the saving grace of education for the masses, persistent and intelligent efforts continue to be made in this city, as elsewhere, to instruct the populace not only in general matters but in pictorial art. The organized movement to provide free lectures on the east side, which had its origin some eight years back, has been greatly developed and has met with a popular success which is considered very encouraging; and the exhibitions of good

paintings for the benefit of the same locality to be continued because of the real interest manifested in them. For this year, the exhibition is held in the Institute building of the Educational Alliance, at East Broadway and Jefferson street, from May 1 to May 23, the chairman of the committee in charge being Benjamin Tuska, 87 Nassau street, and a number of valuable canvases have been loaned from private galleries. In the year 1895 the number of visitors was given as 105,696; and last year as 90,039 in eighteen days. This year the exhibition was preceded by three free lectures, on "The Graphic Art," "The Modern Dutch Painter" and "The Barbizon Painters," illustrated by stereopticon views; and, although there is no apparent connection between aesthetic refinement and Godly living, it cannot be doubted that this is a good work.

## BOSTON'S EFFORT IN A SIMILAR DIRECTION

The exhibition of the Arts and Crafts at Copley Hall in Boston, which closed on the 17th of April, was, possibly, more practically effective. "For the first time in their lives," said the Transcript, "many worthy artists and artisans are given due credit for their inventiveness, their taste, their skill and knowledge." The development of an artistic taste and inventiveness in his own work is certainly an effective educational training for the workman, and a distinct economic gain to the country at large.

## SNOBBISHNESS

**T**he following examples of snobbishness were sent in answers to Vogue's Open Question, and although the honorarium was awarded on 22 April, these instances are too characteristic to be omitted.

45

The wife of a hotel manager of prominence in one of our largest Southern cities is the accepted leader of society so called. Though not of aristocratic birth, nor even of a family of recent prominence, she displays a coat-of-arms on her carriage of her own design, and caters strictly to "those in authority." A short time ago she was very devoted to a certain Lord B—, who afterward served a term of three years in the Penitentiary for forging her husband's name to a draft. Mr. Manager had occasion to engage the services of a young man who really belonged to a good family, as chief clerk, he having been reduced to make a living. Mr. Manager had introduced Mr. Clerk to Mrs. Manager by some chance.

One evening while the band was discoursing sweet music in the rotunda, Mr. Clerk introduced his wife to Mrs. Manager, who was engaged in conversation with Lord B—. Mrs. Manager glared a glare that was of icy iciness, and without saying a word left the clerk and his embarrassed little wife standing awe-stricken. As she moved away she was heard to remark to his Lordship:

"Did you ever! The clerk's wife, indeed! One of the beauties of the abominable American idea of equality?"

Mrs. Clerk has been vainly trying ever since to find some authority on the "Relations of employer to employée."

W. V. H.

No. 46

The following example of snobbishness was brought to my notice during a voyage to the other side in 188—. Among the passengers was one, a boy of twenty, from a large western city, who played the piano beautifully. He was going to Germany to finish his musical education in order to be a professional. Being poor he was obliged to travel second class, but as this fact was not known to the first-class passengers nothing was thought of it when he used to come into the salon every evening, and contribute very materially to the pleasure of the evening by his delightful playing. There were also among the passengers three members of a family from a city not far distant, who were already distinguished for their exclusiveness but not for their politeness. They enjoyed his playing very much, and complimented the performer so until one evening, while he was still playing, they learned that he was a second-class passenger. They immediately

went to the Captain, and demanded that he be called out of the salon and forbidden to go there, as they were first-class passengers and did not wish to associate with those in the second class. This was done, and he played no more during the voyage. Not knowing of this occurrence, however, when I saw him the next day looking over the railing which separates the first and second-class passengers, I asked him to play. He replied no, but would say no more. Afterwards I learned what had happened, and why he would not play. I know the rules are strict concerning the passengers, but I had always supposed that genius made some difference, and I consider this a case of unparalleled rudeness and snobbishness.

T. M.

No. 47

During the summer of 1896, I spent part of my vacation in a lovely though somewhat secluded spot among the mountains of Pennsylvania.

Many of the guests had met before, and on that account we formed a very congenial and happy circle.

A stranger among us was a remarkably handsome girl about twenty-two years of age—a Miss—hailing from Brooklyn. She was an excellent musician and vocalist, and of a somewhat lively disposition, and we all voted her a most agreeable acquisition to our party.

The third week of my stay was marked by more arrivals, among whom were two young women from New York—well dressed, extremely good looking, and of most genteel appearance. The usual curiosity was evinced by the feminine portion of the community as to their status in society, and their eligibility for recognition among the very select crowd already domiciled.

The advent of these girls seemed to have effected a sudden and unfavorable change in Miss C.

She assumed a patronizing and exclusive air, and kept aloof from us, to an extent that caused much comment.

At the risk of being snubbed, I one day inquired of her if anything were amiss, and was somewhat astonished and amused at her reply:

"I do not choose to associate with everybody."

"No," said I, "that is of course a matter of personal choice; but who is it?"

"Oh (with a chilling hauteur that should have convinced me), those girls—why they are employed in New York, and they can't be very well off either; for they make their own dresses."

"And what of that? Do not their dresses fit well? You must admit they have charming manners, and they have excellent credentials; and don't you see by holding aloof and being really uncivil, which is so unlike yourself, you are becoming the victim of odious comparisons?"

But no; Miss C. refused to be either comforted or convinced. Poor thing! I regard her as a snob, aping gentility which was foreign to her. A gentleman of the manner born, with innate sense of refinement inherent to persons of good breeding, would never have committed such a breach of good taste as to voice such a remark.

Had Miss C. possessed one-tenth part of the womanly tact and grace shown by these very superior young women whom she affected to despise, she could not only have bridged this chasm of "caste" without any undue familiarity, but she would have spared herself the disagreeable cognomen of "the snob," a character which she certainly exemplifies.

S. G.

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**ANSWERS TO CORRESPONDENTS**

**RULES**

- (1) The writer's full name and address must accompany letters to Vogue.
- (2) When so requested by the correspondent, neither name, initials nor address will be published, provided a pseudonym is given as a substitute to identify the reply.
- (3) Correspondents will please write only on one side of their letter paper.
- (4) Emergency questions only answered by mail before publication, and with \$1.00 paid by correspondent.

**906. Rouge—Violet Perfume. H. L., New York.**—(1) Will you please give a prescription for making rouge which is absolutely harmless?

(2) Also state in whose make of perfumes can I obtain the very best and truest of the violet essence?

Accept my compliments to your excellent paper.

(1) We do not know of any reliable prescription for rouge which you can have made or make yourself, but think you will find the following named French rouge satisfactory and harmless. It comes in round boxes and is marked: Rouge fin de Theatre Dorin Fab. t à Paris, France, No 18.

(2) For violet perfume we cannot recommend one as being absolutely the best, but you can rely upon those made by Pinaud, Lubin, Mulhens & Kropf's Rhine violets 4711, Munson's Violette de la Reine.

**907. Pillow Dex as a Form of Entertainment. M., Texas.**—Knowing the world-wide reputation of your magazine for all up-to-date affairs I write to ask you to give me a full data of a swell pillow dex party as played in New York. It has never been introduced in this city except in private houses as a mere family game, and I wish to have one at some early date as a social function. Please give me implicit directions as to all the dots of a complete entertainment, suggesting some simple but new menu. I have heard that it has taken the north by storm and I should like to start the ball rolling here with an unique affair.

(1) We have never seen pillow dex played in New York at large affairs, but believe it has been played to a great extent in London. It is a lively game and would make a novel entertainment as you suggest.

(2) To make it more amusing at a large party, play it progressively—for instance, have long tables like dining tables, at which eight play, four on a side. If you have thirty-two guests you would need four tables and so on. You can either have your guests draw for their partners or you may arrange who will play together beforehand, and have the same four play together all the evening, moving from table to table, at fixed intervals, those ahead going up, and vice versa, as in all progressive games. Four first prizes would have to be given, one to each member of the winning four, as in badminton, and you could have second and booby prizes if you wished. The rules for play are very simple and come with each game of pillow dex. Of course it would be necessary for you to have as many games as there are tables, and several extra balloons, as they break very easily. Cards would be given each set of four, and at the end of each round, of five or ten minutes, the winning side is given a gold star to paste on their cards and the losing side a red one. At the end of the evening the side having the most gold stars wins. You could play until eleven, then give the prizes, and have supper, which could be served at the tables on which you played. It is very difficult to find anything new for supper, but the following menu would be very good: If it is possible for you to get oysters, oyster cocktails make a nice first course. The oysters should be very small, and to them add a little of their liquor and tomato catsup, Worcestershire sauce, lemon juice, vinegar, a little salt and a few drops of Tobasco sauce. It should be served very cold in small cocktail or punch glasses; with it thin slices of brown bread buttered; then have asparagus salad, served with a French dressing. See Vogue, 22 April, in Answers to Correspondents, 882. Or you could have lobster salad, chicken salad, plain lettuce salad served with aquabs, snipe or

ptarmigans. Paté de foie gras sandwiches. Then ices, fancy cakes, etc. After which black coffee, champagne or punch should be served with the supper. For another menu see Vogue, 4 March, '97.

**908. Intelligent Walking. M., New York.**—In your issue of 11 March, 1897, you published an interesting article on intelligent walking. (1) Will you kindly tell me in your next issue, or the one after, if possible, in your answers to correspondents, whether there is any walking-master in New York City, and what are his name and address?

(1) We do not know of any walking-master in New York who teaches walking exclusively; but walking is taught more or less by all the teachers of Delsarte, of which there are many in the city.

**909. Etiquette of Announcement Cards. Matilda.**—(1) In sending out announcement cards to weddings, where several hundred have to be sent, cannot cards being sent to a family where there are several daughters and sons, be addressed on the inside envelope thus:

Mr. and Mrs. Jones  
and  
The Misses Jones.

On outside envelope just

Mr. and Mrs. A. M. Jones.

(2) In sending such cards, where the bride and groom expect to take a tour through Alaska, not returning for two months, and where the bride is to make her future home in another state, could not small cards be inclosed thus:

Mr. and Mrs. A. M. Nash,  
Nashville, Tenn.

(3) Will you tell me the correct size and style for announcement cards, also how they should read, type, etc.?

(4) As the marriage is to be a home wedding, should the name of the house be on announcement cards thus:

Mr. and Mrs. A. M. Lord  
announce the marriage, etc.—and then in one corner the home—"Oakdale?"

(5) When there is to be a breakfast after the wedding, where only family are present, could not the bride and groom slip off at this time, thus avoiding the breakfast and goodbye, etc., make change of wedding gown, don traveling suit and slip off? Accept thanks for favors in the past.

(1) Yes; the announcement cards could be addressed—

Mr. and Mrs. Jones  
The Misses Jones.

Cards to friends living in the same town or city are usually sent by a messenger, and these need no outside envelope. When two envelopes are used the outside one can be addressed like the inner one, or only Mr. and Mrs. Jones as you prefer.

(2) No; small cards should not be closed with the wedding announcement

Marriage announcements are not printed on cards but on heavy paper about six and three-quarter inches long and five and a quarter wide, exactly like a wedding invitation, type and all, and should read

Mr. and Mrs. A. M. Brown  
announce the marriage of their daughter,  
Julia Brown

to  
Mr. William Scott Smith  
on Wednesday, June the sixteenth  
eighteen hundred and ninety-seven  
"Oakdale"

Rye,  
New York.

(2) It is not an easy matter for a bride to slip away as you say, and is not the custom. At a small wedding where only family and very intimate friends are invited the bride and groom usually have breakfast with the family, receive the congratulations of those present, then change into traveling dress and leave. Of course if you wish to go away directly after the ceremony you can. One may do as she likes at an informal family wedding.

**910. Form for Announcement Card, G.**—I shall be married very quietly, only my

parents and the contracting parties present at ceremony; announcement cards will be ready, but no previous intimation given to anyone. We have several friends living in distant places, whom we wish to have informed that there were no invitations issued. Kindly suggest the wording of announcement cards to convey that idea.

(1) Announcement cards in themselves without especial wording, convey the idea that there were no invitations to the wedding. When invitations are sent before a wedding, announcement cards are not sent at the date of the wedding or later. If there are a few relatives and intimate friends at the wedding they are asked orally or by a personal note. There are never printed invitations sent to some and announcement cards to others. If you wish to tell your friends that there was no one at the wedding but your parents it will be necessary to send them personal notes. There is no form of announcement card which specifically states that invitations were not issued—at least we have never seen any and should be at a loss to invent one.

**911. Form of Regrets for Wedding Invitation. Proper Placing of Address on Note Paper. O. B. W.**

(1) When one receives an invitation to an out-of-town wedding which she cannot attend is it correct to send cards or regrets? If so, to whom should the reply be addressed?

(2) Also please state if it is correct to give the address on note paper, as above?

(1) For wedding-invitation regrets send your card to the persons in whose name the invitation stands. For instance, if Mr. and Mrs. So-and-so request the honor of your presence, etc., the cards should be sent to Mr. and Mrs., or if the mother is not living and the invitations are sent out by the father, the regrets go to him.

(2) Your address should be stamped on your paper, in the middle, about an inch from the top. If your paper is not stamped, the address is written as you have it, but the date is usually at the end of the note.

**912. Bicycle Tea. Suburb.**—(1) I wish to give a bicycle tea and should like to know the correct form for invitations?

(2) What shall I serve as refreshments, and how served?

(1) As a bicycle tea is an informal affair the invitations are usually sent on the hostess's cards, with bicycle tea at five o'clock, or whatever hour she wishes written on the left side, opposite her address.

(2) If it is a warm afternoon we suggest having for refreshments, lemonade, punch or iced tea, paté-de-foie gras and lettuce sandwiches, chicken sandwiches, fancy cakes, ice cream, hot tea and chocolate or both. Have the refreshments served from small tables placed on the piazza, which may be made to look very pretty with rugs, plants, easy chairs, etc., or if you have large grounds, serve the tea, etc., on the lawn under the trees, which can be arranged in the same manner as the piazza. The refreshments can be placed on the tables, and then let the guests wait on each other; this makes it more informal than having it served by servants.

**913. Head Decoration at an Afternoon Wedding. C., New York.**—Will you please inform me if it is good form to wear bonnets at an afternoon house wedding?

A bonnet or hat should be worn at an afternoon house wedding.

**914. Lengthening Skirt Without Piecing at Top. L. S. R.**—Kindly tell me how a black brocaded satin skirt could be lengthened about an inch, aside from piecing at top.

A model way to lengthen your black brocaded satin skirt would be to cut the satin in deep scallops and put a ruffle underneath; see illustration on page 195, Vogue 1 Apr., the sitting figure.

**PARIS**

(From Our Own Correspondent)

THE TERRIBLE TRAGEDY AFFECTS BOTH PLEASURE AND BUSINESS

Our poor Paris is in mourning, and it seems unfeeling, almost cruel, to write from here about fashions and frivolity; but still, as all the rest of the civil-

ized world cull from our capital the modes imposed by Parisian taste and talent, it would be in a way selfish to absorb oneself in one's grief and to forget that, for many millions of individuals, the terrible catastrophe of the Rue Jean Goujon is but a sensational if a very pitiful "fait-divers" which in no manner interferes with their daily life and pleasures.

In the grand-monde here the season is practically at an end, balls, dinners, suppers, amateur-theatricals, to which we were all looking forward, have been countermanded, and the great couturiers are dismayed to find that the beautiful toilettes planned by our élégantes which will now be useless are also being countermanded. Black or black relieved with a little white is the order of the day, and gives a peculiarly funereal appearance to all our thoroughfares—to the Bois, where one goes in search of fresh air, and to the different railway stations which are crowded with mondaines who are precipitated departing for their country residences where they can weep in peace over their distressing losses. The theatres are half empty and the directors are literally tearing their hair up by the roots when they contemplate how severely they are struck by the blow which has felled at one stroke so many fair French aristocrats.

**COSTUMES FOR ROYALTY**

From a sense of duty towards Vogue I went yesterday to inspect some very gorgeous gowns which are being made by our leading couturier for the Empress of Russia and for several ladies of her court. In spite of the sadness of my thoughts I could not but admire those wonderful creations, some of them being really worthy of having been designed by artists of the greatest genius. The melting tints of the superb moirés and brocades, the exquisite blending of laces, satins and gauze, especially the extraordinarily chic draping are almost impossible to describe adequately, but still I shall try to do so in order to give my readers a glimpse of what will be worn during the summer months of 1897.

Batistes are quite the rage—not the soft, clinging batiste of former years, but a material semi-transparent, possessing sufficient firmness of texture to stand out well from the silk slips over which it is worn invariably. The colors are also much to be admired, and by selecting the silk in a contrasting shade to that of the batiste, a very lovely effect is obtained. For instance, I was shown a frock of biscuit-hued batiste, streaked at unequal distances with a narrow thread of navy blue. It was made up over cerise taffeta, which shone through delightfully, and was trimmed profusely with biscuit-colored thread lace of a very handsome and rich design. Another was of pale pink batiste, with an all-over Camaieux pattern in very pale blue, maize and willow-green. The under slip was, in this case, of bright maize satin à la Reine, and the trimming formed by narrow open-work silver galloon insertion, wherein were caught tiny pink and pearl sea-shells. A dinner dress of lemon-yellow mousseline Algérienne was entirely embroidered with carnations worked in palest pink and white floss silks, the demitriane was hemmed with a deep fringe of carnations, and the décolletage was emphasized by a double garland of the same sweet blossoms. More dressy still was a long-trained robe of amethyst Spanish lace, looped here and there with clusters of Persian lilacs and moon-flowers in order to reveal the richly brocaded petticoat of pearl-gray and lilac. The corsage was beautifully draped with sharp points of Point de Flandres, and on each shoulder drooping branches of Persian lilac replaced the absent sleeves.

**A REMARKABLE BLACK TOILETTE**

In consequence of the tragic death of the Duchess d'Alençon, who was Empress Elizabeth's favorite sister, the Court of Vienna is momentarily in mourning, and many black toilettes have been ordered here by telegraph. One of these—which is meant to be worn at an official dinner—is so remarkable in spite of its sombre hue, that I shall give a rapid sketch thereof. The material wherefrom it was built of the now so popular gaze velours, a soft, clinging, velvety stuff, of incomparable gloss,

with broad wavy bands of open-work woven into the transparent fabric, which allowed the underskirt of shimmering black satin to show through. The jupe was slightly raised on both sides by pompons of silver, frosted marabout feathers, and edged with positive showers of the finest imaginable kind of Chantilly lace, which fell in graceful cascades right down to the beginning of a fluffy ruche of silver-tipped feathers hemming the train all around. The décolletage was pointed front and back, edged with magnificent silver and jet embroidery, and relieved on the left shoulder by a long stole-like bow of antique Byzantine, pearlencrusted lace, surrounded by three little blackbirds, whose jeweled eyes twinkled and flashed charmingly.

My next letter will be dated from Biarritz, where I intend to spend the end of this month, and where I am certain to find many beautiful gowns to describe, worn by the foreign element which throngs this health-giving resort at the present moment.

Comtesse de Champdoce.

### DESCRIPTION OF MODEL DOLL SHOW EXHIBITS SHOWN IN THIS ISSUE

ON PAGE 310

10. CANEY. BALL GOWN. Gray-blue taffeta, heavily ruffled. Overdress of purple chiffon, ornamented with groups of tucks. In front and on each side are squares of pale lavender chiffon, bound with costly white French embroidery. Bodice of purple chiffon, plaited back and front. Across the bust and shoulders the chiffon is laid in five tucks. Exquisite French embroidery folded over corsage so as to form quaint bertha effect back and front, and costly coral buttons on either side of front. The sleeves, short and straight, composed of the gray-blue silk, and turned up with the embroidery. Girdle of purple velvet, caught in front with a strass buckle. Very long sash ends of white figured mousseline de soie. In the hair a bow of the gray-blue silk.

ON PAGE 313

26. HORNE & CO. SKIRT of pink silk, covered with three sideplaited ruffles of lace. Bodice of pink silk covered with tucked chiffon in pink. Bolero jacket of gray velvet, edged with a plaiting of pink chiffon. The chiffon in front forms a vest, and is strapped with white and gold silk embroidery. Sash of yellow satin. Silk sleeves covered with chiffon, puffings of chiffon at the top.

ON PAGE 312

38. METZNER. BALL GOWN yellow peau de soie, skirt demi traine, embroidered across the front with a floral design. Girdle pointed in front, straight across the back, and embroidered in the back. The bodice in the back is folded and brought up to a point at the top and overlaid with the tulle. The front is composed of platings of the tulle. Sleeves are formed by butterfly bows of the peau de soie and knots of tulle. A spray of violets over the shoulder, and a small bow with a strass buckle in the hair.

ON PAGE 311

55. WAKEFIELD. BALL GOWN OF GREEN SATIN. Skirt edged with two full ruffles of lace, caught up at intervals. The lace ruffling is surmounted by elaborately festooned crystal passementerie, accented with strass. Pale green satin bodice, back laid in points of satin to form a bertha, combined with lace. This surmounted with festoons designed in crystal and strass. The sleeves are full single puffs. Girdle of gernanium-red velvet with festoon of the crystal. Below, at the left shoulder, a knot of the velvet and bunch of green ostrich feathers. Ruby and strass ornament in the hair.

### THE BEAUTY OF GOODNESS

This certainly corroborates the foregoing, and does it not seem rational that goodness makes beauty? If we want the outside good (the effect) we must look to the inside (the cause), and so make that good. We often see one with plain features lovely to look at—why? Because the expression is good. I can hear some of my readers say, "this may be so, but the



ARRANGEMENTS OF FLOWERS AND FERNS FOR TABLE DECORATION

DESIGNS IN JEWELED HAIR PINS

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rule is too exacting for me to follow." Did you ever consider how difficult it is to accomplish any material result, the labor and patience one must exert to meet and overcome defeat, opposition, destruction and at the best transitory conditions? Because you think this an inevitable result, and you are accustomed to expect it, you plod on to perhaps ultimate victory, but how long are you sure of keeping the fruit of your labor and what have you at last? On the other hand, the practise of the Golden Rule and the purification of thought leads to physical improvement and to harmonious conditions generally.

Age is less conspicuous to-day than formerly. It almost seems as though a sense of age were being eliminated, for nowadays one seldom sees old ladies—or they do not appear as such. Caps, white hairs, wrinkles and stooping figures, now only exist in the dictionary, for no matter the number of years that may have been realized, women of doubtful age as well as grandmothers, dress as youthfully as their daughters. This condition of affairs has been maturing for some time, but it is the bicycle that has ripened these possibilities into actual fruition. It is from one standpoint a disappointment to see approaching what seems to be a jaunty looking girl, to find upon closer inspection (the natty sailor and erect carriage notwithstanding), the traces of age. From another point of view it is interesting and encouraging to see demonstrated the possibilities of others keeping the enemy at bay.

This indeed ought to be the reward of good thinking and right acting. A woman of

sixty or seventy years, who has been softened and mellowed by experience and suffering (the great purifying process) ought to be of more value to the community than a younger woman who has not conquered as much, or who is not as well rounded or as intelligent in consequence. Instead of worshipping at the shrine of young women who have not proven "the stuff they are made of," it ought to be experience versus freshness, instead of freshness versus experience. Of course this refers to women who are profiting by life's lessons.

### ANOTHER CLEVER EXPEDIENT

Another clever expedient which is original with a very artistic little woman is the following: She succeeded in finding here in New York an Italian who deals in plaster casts of really good models. She fairly haunts his place, even though it is in quite an impossible part of the town. The casts cost almost nothing—twenty-five, fifty, seventy-five cents and a dollar being the scale of prices of the entire contents of the Italian's modest little shop. After returning home with her cheaply bought treasures, she goes to work in her own artistic way to decorate them. The particular piece which first attracted my attention was a head and bust of a young girl, half life size, presumably a French peasant.

The subject was a most pleasing one, but the treatment of it was even more so; and I herewith set down for the benefit of Vogue readers a description of this simple process, thus enabling any one who can mix paints

properly to have what appears to be a fine piece of porcelain, artistically executed. First cover the plaster cast with one or two coats of shellack, according to the porous quality of the plaster. After this is dry, mix the oil paints. In the case of this particular subject, the pedestal was painted a deep turquoise blue, then as the coloring crept up on the gracefully laced bodice, the intensity of color decreased. The jaunty hat which was worn on one side of the head was also blue, and was, like the bodice, softened and shaded in color. Several plaques treated in the same way, one in leaf-green and another in blue, were also charming, looking, as I said, for all the world like pieces of porcelain of much value. Shellacking the plaster glazes it, and so causes it to look as though it were porcelain that had been successfully fired. No doubt many have seen this work in the shops, but have little suspected that a cheap plaster cast was the foundation.



## Dyspepsia and Indigestion.....

THERE are times when the brain draws so upon our vitality that we cannot digest our food, we can get no strength from what we eat. If we let this go on, we sow the seeds of weakness which will blossom in disease. Read this letter about

### Pabst Malt Extract, The "Best" Tonic.

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JOHN D. HOMER, Haywards, Cal

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